

**the 1976-77  
massachusetts  
college of art**

# **Bulletin**

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Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215

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### Statement of Purpose

Our central purpose is to offer an environment in which each student can realize maximum potential as a creative individual. At Mass Art the critical components of that creative environment include:

- a diverse faculty of artists, designers and educators, dedicated to the highest standards of professional work;
- a flexible curriculum encompassing the broadest possible scope of studio and academic disciplines; and
- well equipped technical facilities to support our specialized art, design, education, media and performing arts programs.

In recent years the College of Art has markedly expanded its program offerings - through the introduction of vigorous new programs in such areas as crafts, video, filmmaking and architectural design, and through the initiation of graduate studies in art education and the studio arts - to provide a full range of professional studies matching that of any of the nation's top schools.

Of course, the most critical factor in learning is the commitment of the individual student. Any meaningful educational process begins with the energies and ideals of its student body. Professional study in the arts, moreover, requires a special level of dedication.

One of the most stimulating features of Mass Art's operations is the intense performance level generated by such dedicated students - those who take seriously both their own creative drives and the opportunity to develop them within the College's unique combination of facilities and faculty.

Thus the true purpose of our College is to provide a special arena, one in which we share a continuing challenge to ourselves for creative growth.

Jack Nolan  
President



## Accreditation

### Accredited by:

National Association of Schools of Art  
New England Association of Secondary Schools & Colleges

### Members of:

American Association of Collegiate Registrars and Admissions Officers  
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New England Association of State College & University Staffing

This Bulletin does not constitute a contract. Every effort will be made to offer courses and follow policies described in this catalog. However, the college cannot guarantee that a particular course listed in this catalog will in fact be offered. Course offerings are subject to cancellation should staff or facilities become unavailable, or should enrollment fall short of levels deemed adequate to sustain them.

The Massachusetts College of Art in Boston is a publicly-supported degree-granting institution offering professional training in the art, design and media fields. It is a part of the Massachusetts State College System. Located near the center of a major metropolitan area, it offers its students access to all the riches of a culturally diverse and historic city, as well as the bucolic charm of a lovely part of Frederick Olmstead's "emerald necklace" - The Fenway park system.

Founded in 1873 as the nation's first institution of its kind - demonstrating the awareness of the Massachusetts public leadership, in those days as in these, of the importance of art in education and in life - the college remains unique as a public independent professional college of the arts. Changing over the years in response to the shifting educational and societal needs of its constituency, the school continues to grow and develop. A solid base of tradition gives the school the freedom to experimental innovation; to make mistakes on its way to success; to include that element of change that gives an institution continuing vitality. Having doubled in size over the last half decade, the school with an enrollment of almost 1,100 students is at a particularly exciting stage of development; new programs and faculty have completed a full complement of studio offerings within a cohesive and well integrated curriculum of professional studies.

The College's main building, located at Longwood and Brookline Avenues in Boston almost at the Brookline line, is in the heart of Boston's medical area. This location provides a ready source of part-time jobs for students and has led to cooperative educational projects with several of the area's medical institutions in which our students have engaged in exhibition programs, in graphic, industrial, and environmental design projects, and in joint research on visual learning and perception. Also nearby, within easy walking distance, are the Museum of Fine Arts, the Gardner Museum, Symphony Hall, and other major cultural facilities and educational institutions with which the College can arrange exchange programs.

In addition to the main Longwood Building, the college leases two buildings - the Fullerton Building and the Overland Building - a ten minute walk away. Together with the main building, the total facilities provide approximately 200 square feet per student. In recent years, the college has initiated a major program of retooling with modern sophisticated equipment necessary to the professional training of students for today's art-related careers. This program, which is now half completed, is adding a million dollars worth of new equipment acquisitions to significantly upgrade the advanced technical resources of the major studio areas.

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Morton R. Godine

Ilona von Karolyi

Onslow T. Bacote, Jr.

Mildred Curl

Benjamin Hopkins

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# Academic Affairs

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## Organization of Programs

Included in the five major education programs of the College of Art, which have been recently organized from a Divisional into a Departmental structure, are the Departments of Fine Arts, Design, Art Education, Critical Studies, and Media and Performing Arts.

Sub groupings with common curricula and similar purposes within these departments include the following Areas:

### Fine Arts Department

- 2-D Area
- Painting
- Printmaking
- 3-D Area
- Sculpture
- Crafts

### Design Department

- Basic Studies
- Environmental
- Architecture Design
- Fashion Design
- Industrial Design

- Communications Design
- Graphic Design
- Illustration Design

### Critical Studies Department

- Art History
- Literature & Film Criticism
- Special Studies

### Media & Performing Arts Department

- Media
- Performing Arts
- Core

## Degree Programs

The accelerated demand for admissions to the College from outside and inside the state can be attributed to the educational planning and quality of the curriculum of the College and is reflective of the teaching competencies of a talented and diverse faculty.

The Bachelor of Fine Arts degree is awarded to undergraduates of the five departments of the College, (including Art Education and Art History). An undergraduate degree in Art History (B.F.A.) was recently approved by the appropriate accrediting agencies and will be initiated in the Fall of 1975-76. It is the first degree offered by the Critical Studies Department in the one hundred year history of the College. The degree includes, as a unique feature, an equal distribution and balance of studio and academic credits.

Two graduate degrees are offered by the College and a third is in the planning proposal stage. The Master of Science degree in Art Education has been functioning for the past four years, while the Master of Fine Arts degree was initiated in academic year 1974-75. Both graduate programs are delimited to small, carefully selected graduate student enrollments. A Masters of Design degree is currently in the planning proposal state and is intended to be implemented in academic year 1976-77.

## Evaluation Modes

The reorganization of the programs as well as the addition of new degrees allows for a maximum usage of the diverse talents of a full time equivalent teaching faculty of 64, (which numbers to a 96 head count faculty.) Full time and most of the part time faculty meet the students for advising purposes on a weekly calendar schedule.

An addition to the new structural arrangement of the learning programs is the implementation of an achievement level evaluation model by the three studio departments of the College. Student portfolios are reviewed by faculty and outside specialists on pre-announced days. A full week in the academic calendar is reserved at the end of each semester for the jury review process for each student in the Junior and Senior year of their major degree programs. Freshmen and Sophomores, however, will continue to be evaluated with Honors(H), Pass(P), No Credit (NC) evaluation system. Essentially, this dual evaluation process separates degree programs into lower and upper division studies.

The evaluation system for students has progressed from an orthodox alphabetical model, (A,B,C,D,F) to a model more suitable for studies in the visual arts, (H,P,NC): One that allows for an environment supportive of innovative thinking and performance and disallows for the "failure" notation and experience. Subsequently, and recently, the studio departments felt a deep need to match programs with professional realities and have opted for an achievement level review model, one in which the student is invited to participate in the evaluation process in company with his departmental faculty and outside specialists. The faculty and specialists make important contributions through this interactional process to the students, and to each other.

Recently, in academic year 1975-76, the College added a "Graduation with Distinction" component to the student evaluation model.

Students are nominated by their Department faculties and Chairperson as candidates for Graduation with Distinction. The Scholastic Standards' Committee reviews and approves nominations and the student is recognized by the engrossment of the inscription, "Graduation with Distinction," on the degree.

This recognition is the highest accolade the College of Art confers on graduating seniors.

## Choice of Majors

In one of the final weeks of the first semester the Core Area will schedule orientation days during which time students will be provided with an overview of the program options offered by each Department of the College. Selected faculty from each Department will advise and counsel students as to the feasibility of their choices.

The Design Department may require a scheduled portfolio review for those students applying for admission to the Department's programs, in the event that pre-registration figures indicate a higher student enrollment than it can effectively serve, and first year students are well advised to prepare for this review process. Student portfolio reviews are based on the criterion of demonstrated talent during the first year as well as an estimate of future growth potential in the Design Department. The Fine Arts and Media and Performing Arts Departments do not require portfolio reviews at this time.

Although the College still uses terms such as Sophomore and Junior students, it is becoming more difficult to use these class descriptions. More appropriately and accurately students are being referred to as lower and upper division students. This change is due to the highly differentiated schedules for students (up to 800 different schedule variations each semester) and to a significant increase in transfer students who enter our major degree programs at different levels of maturity and program development. This broad differentiation in schedules has led to a more frequent use of the term "special student" so as to describe a developmental level other than the traditional class levels. A few select students are admitted into an open major category, with the approval of the Dean of Academic Affairs.

## Education Resources

In addition to the recently acquired leased space in two different buildings, the College has received, over the past five years, a substantial budget appropriation for equipment resources.

As a consequence, the media and equipment added to the studio and academic areas is technologically advanced and supportive of new program development. For example, the television Resource Center houses an advanced color synthesizer and has the capacity to produce black and white as well as color images on video tape. The Center is used essentially for learning purposes, and is not a production facility, although technologically, it has that capability.

## Affiliations & Exchanges

In addition to the curricula offerings, each department of the College interacts in a programmatic manner with professional, social, cultural and educational organizations and agencies. Affiliations and exchanges of faculty and equipment resources are numerous, although, the most important resource may be those practical and community service programs which maintain a matching collaboration and exchange of resources between Departments and outside institutions.

The College has affiliations and program exchanges with Roxbury Community College, Boston State College, Elma Lewis School of Fine Arts, the Boston Opera Company, the Open Door Theater, the Massachusetts Institute of Technology, Wentworth Institute and College, the Ruskin School of Drawing and of Fine Art at Oxford University, Mass. Maritime Academy, the School of the Museum of Fine Arts. Affiliations with educational medical and cultural resources are numerous and include most of all the Boston hospitals, health centers and societies and guidance centers.

The Massachusetts College of Art is a member of a consortium of East Coast art colleges. Established in 1977, the purpose of the consortium is to provide program sharing among member institutions, and to enable cross-registration of students at no additional cost, on a space-available basis. The other members of the consortium are: Cooper Union School of Art and Architecture, Maryland Institute College of Art, Nova Scotia College of Art, Parsons School of Design, Pratt Institute School of Art and Design and the School of the Boston Museum of Fine Arts. For more information, contact the Office of Academic Affairs.

The College of Art continues its commitment to serve the people and institutions of Massachusetts by offering a broad and diverse program of community services. The listing that follows, although abbreviated, is typical and representative of the continual commitment being made to our state wide communities, institutions and professional constituencies.

### Fine Arts Department

- The Graphics Workshop (Production Silk Screen Printing)
- Printmaking (Portfolio Productions & Master-Apprenticeship Programs)
- Affiliated programs with the Museum of Fine Arts School, Brockton Museum of Art, Community Church Gallery, John F. Kennedy Library.

### Art Education Department

- Saturday High School Art Classes for talented regional high school students.
- Student teaching practica in the Boston Public Schools at all instructional levels.
- Special exchange programs with Wheelock College, Davis School of Newton.
- Special projects with the Children's Hospital Medical Center, Urban Arts Project.

### Media & Performing Arts Department

- Special programs in cooperation with the New England Opera Company, City Dance Theatre, Center Screening Film Society, Gross National Productions, Brookline Arts Center.

### Design Department

- Design Research Unit serves a wide variety of social and professional agencies including the American Cancer Society, Beth Israel Hospital, Educational Development Center, Heart Fund, Boston Youth Motivation, Museum of Afro-American History, Judge Baker Guidance Center, Mayor's Office of Cultural Affairs, Whittier Street Neighborhood Health Center.

### Critical Studies Department

- Maintains an active program of visits to cultural and educational centers within the State, other states and Europe.
- Student projects were affiliated with the Boston Redevelopment Authority, Appalachia Programs and Overseas Study projects in Europe.

## Summary

The reorganization and restructuring of major programs of the curriculum of the College, the development of new degrees and new evaluation modes and procedures, a two semester calendar and departmental reorganization for vital leadership interactions between all sectors of the College community is a continuing and necessary process for preparing the College for program extensions and expanded services to a larger community in the arts while maintaining an essential uniqueness and efficiency in the use of College resources.

The strong recent emphasis on reorganization by the College has been deliberately conceived and advanced through shared leadership initiatives, primarily as an effort to provide the College with the necessary approved curriculum model, modules and systems for growth into extended definitions of learning programs and experiences in the arts. Recent developments are essentially based on a decision to reorder the curricula of the College into a simple schema, one that allows a student maximum opportunity for admissions to the challenging courses and programs of the College, and provides the most direct matching of programs to the demanding outside realities of the art and professional world.

## Registrar's Office



Steven D. Stavros,  
Registrar

This is the office responsible for the coordination, and implementation of the Academic Programs and policies of the College, and is responsible to the Dean of Academic Affairs. All student academic matters may be referred to the Registrar. Services provided include the following two major areas:

**Registration:** Registration for the Fall term takes place in September, and in December for the Spring term. At registration, students are automatically registered for their major courses, and only add their electives.

**Pre-Registration:** Pre-Registration takes place in February of each year. All current students are required to file their prospective major and elective choices for the subsequent academic year. The purpose of pre-registration is to enable the College to plan the academic offerings for the following year.

In addition to these two areas students should refer to the Registrar for the following: academic appeals, academic counselling, academic deficiency, academic dismissal, certification of enrollment, change of major, course scheduling for special needs, clarification of evaluation, drop/add, extended absences, foreign student matters, graduation requirements, incomplete make ups, independent and directed study, leave of absence, mid semester warnings, re-admission, Social Security educational benefits, summer courses at other institutions, transfer credits, veteran's matters, withdrawal from the College.

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## Admissions

All students at the Massachusetts College of Art, other than those in Continuing Education, are full-time degree candidates.

Entrance for freshmen and transfer-freshmen is offered in September only.

Upper-level transfer students are admitted in January as well as September.

Freshmen students are those students who apply without college credit. Transfer freshmen are those applicants who may have 3-90 hours of academic credit, but have less than 12 hours of studio credit.

Transfer students have 13 or more hours of studio credit achieved at a three year certificate school, community college, junior college, or a four year degree college.

All supporting material other than the application must be sent directly to the Admissions Office. The acceptance decisions are made by the Director of Admissions pursuant to policy established by the College's Admissions Committee.

Freshmen or transfer applicants whose native language is not English must take the "Test of English as a Foreign Language" (TOEFL), unless they have gone to an American high school abroad and graduated, or successfully completed a year at an accredited American college.

As a rather unique public college, Massachusetts College of Art often experiences severe application pressure, especially on the transfer level where we have fewer openings. We urge all applicants to protect themselves by applying to several other schools.

When you apply, we will receive a copy of the information that you send to the Central State College Computer Network. With that information we will create a folder for you and merge other information you send to us with your file (transcripts, portfolio, autobiographical sketch, admissions questionnaire etc.) If you are a freshman your portfolio will be evaluated by two to three members of our faculty. If they grade your portfolio as acceptable, and you are in the upper one-third of your high school class with median 400 SAT's you will automatically be accepted. If you are not in that category, we may have to wait until we have finished evaluating most applicants before we can make a decision on your application. We annually accept about 1 out of 2 freshman applicants.

### Admission Policy

Personal interviews are not required of candidates as part of the usual admissions procedure, since it is physically impossible for the Admissions Officer to interview some 1500 applicants each year in addition to his other duties. Most questions concerning the College admission requirements or academic programs can be answered by referring to the College Bulletin or by telephoning the Admissions Office.

It is recommended, though, that most candidates come to the admissions office, pick up a map and tour the campus. The purpose is to help you find out if the College is right for you, and if you are matched with the College's programs.

For freshmen applicants, admission is based on evaluation of 1) portfolio of the applicant's art work, since the portfolio is of primary importance, 2) the secondary-school record 3) (CEEB) Scholastic Aptitude Test reports, and 4) the Student's Descriptive Questionnaire data (CEEB). Freshmen and Transfer-Freshmen requirements: 1) Application should be filed no later than March 1st using the State College System's central application form which should not be sent directly to the Massachusetts College of Art, but (in the furnished application envelope) to the

State College computer network. The College will receive the admissions information from the central system. 2) High School transcripts, including evaluations from the first term of the senior year. If the applicant has a G.E.D. Diploma, the testing results by which he or she received that diploma should be sent to the college. All transcripts must be official and not student copies. 3) The Art Portfolio should consist of 15-30 works in slide form. We cannot accept original work. Your portfolio presentation should include examples of art work that demonstrate strength in the control of media, and particularly in the areas of drawing, color and design. Originality is of primary importance. Your slides should show depth in at least one area of art (e.g., 8 or 9 slides of painting), and a breadth of examples of work in 2 or 3 other areas such as drawings, ceramics, etc. The College is seeking out applicants whose attitudes and activities indicate commitment, involvement, and achievement in the creative process. Slides should be inserted in one or two plastic slide sleeves and mailed, along with all other material, by the March 1st application deadline. Slides will not be returned unless accompanied by a pre-addressed stamped envelope. If you are applying or intend to apply to another school, have more than one copy of your slides made. It may be 3 or 4 months before you receive an admissions decision from us. If you are entering original work in a competition, take a slide of it ahead of time, so that it can be represented in your portfolio when you apply to schools. 4) All tests, SAT's etc., should be completed by the January preceding the time you are applying for entrance. Tests should be sent directly to the College from Educational Testing Service, Princeton, New Jersey 03540. 5) Transfer-Freshmen applicants should also have a current official college transcript sent. 6) All applicants must submit an autobiographical sketch outlining their interests, experiences and goals 7) Applicants must submit and complete the admissions questionnaire that will be sent them, along with the application or upon receipt of the application card.

**Transfer Applicants:** 1) You are not considered a transfer student unless you have 13 or more semester hours of studio credit. Evaluation of all your work, academic and studio, will be made by the Registrar after the applicant has been accepted and other entrance requirements have been completed. 2) Applications must be filed with the State College Computer Network no later than December 1st for February admission, and April 1st for September admission. All supporting material should be sent directly to the Massachusetts College of Art by the application deadline dates. 3) Art Portfolio - The portfolio should not be broad, unless you are interested in Art Education, or Art History. The portfolio should be directed to your planned field of study (i.e. sculpture, photography, filmmaking, painting, graphic design, crafts, etc.) Other information should be gathered from the freshmen portfolio section. 4) Official transcripts of all previous college work thus far completed should be provided, along with a list of the courses currently being studied and the credit hour equivalents. 5) The high school transcript and SAT's are required of all students who have not finished two full years of college work. 6) Letters of recommendation are often helpful in making a decision, but not required. 7) An autobiographical sketch must be submitted. See Freshman requirements. 8) The Admissions Questionnaire must be submitted also.

If you are a transfer student your portfolio will be evaluated by the Chairperson and/or designee of the department to which you have applied. Openings are determined by attrition in a particular field and by institutional growth.

Our small number of openings and the portfolio evaluation process itself act to slow down the selection process. Although we try to let all applicants know as soon as possible whether or not they will be accepted, this is often impossible to achieve before early June. Please be patient.

Some areas are extremely competitive and may have as many as 15 applicants per opening, other areas may have only 2 or 3 applicants per opening. Unfortunately, we have to turn away many good students, so it is best that you understand the competitive situation from the start. Good luck to all of you!

### Graduate Department Admissions

The Admissions office also coordinates admissions materials, sends out applications and creates folders for applicants to the College's graduate degree programs in Art Education and Fine Arts. Final recommendations for admission of graduate applicants are made by the particular graduate program directors.

## Exhibitions

The exhibition galleries of the college function as mirrors reflecting the community to itself; they are also windows through which the public can view the activities within, and through which the students can have an outlook on provocative explorations of art movements and issues.

Exhibitions are presented continuously during the school year at the galleries on the first floor of the Longwood Building and the second floor of the Overland Building. Usually of two weeks duration, they are group or solo shows and exhibit the work of students, faculty and artists from outside of the college community. Suggestions and requests for exhibitions are welcomed by the Exhibition Committee. The Exhibitions Office also presents exhibitions by students and faculty at other gallery spaces. During the month of February, 1976, there will be a Massachusetts College of Art exhibition at Boston City Hall.

### Programs

Programs which are coordinated by the Office include: visiting artists, poets, musicians; slide and film programs; symposia; Bicentennial projects in collaboration with Boston 200; and community programs.

## Library

The Library Resource Center is located on the top two floors of the Longwood Avenue Building. The Library's collections are devoted mainly to art and contain, in addition to books and periodicals, collections of slides, films, video-tapes, records, audiotapes, prints, picture file, microfilm and 8 mm film loops. The Library has over 50,000 volumes, and receives 325 periodicals as well as five daily newspapers. The slide collection has 60,000 2" x 2" slides, most of which are colored. The film collection consists of 180 films devoted to film history, art education, art, and interviews with famous artists. The Library has machines which you may utilize in using the audio-visual collection. In addition to these machines which do not circulate, we have cassette tape recorders that circulate along with our cassette collection.

The open shelf arrangement allows for the opportunity to select your own materials and invites browsing in other subject fields. The professional library faculty will provide instruction in the use of the collection by giving orientation lectures and otherwise assisting in specific information retrieval for research purposes.

Ben Hopkins, Suzanne Smith,  
Librarians



Special services in the library include a Xerox machine as well as typewriters that may be used when they are not in use by the Library staff.

As the library is a valuable resource for achieving educational objectives, we feel that the college community should actively be involved in the selection of materials and invite suggestions for additions to the collection. Under the system of college governance presently in use, a library committee made up of students, administrators and faculty aids the Head Librarian in the formation of policies governing the operation of the Library.

# Student Services

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

## Dean of Students

The Dean of Students is available to assist all students in their dealings with the college, the community and their personal lives. The kinds of questions that are commonly discussed include leaves of absence, and withdrawal; personal, financial, or family problems; police matters; health problems; community problems; residency requirements; drinking permission; student grievances; participation in college governance and procedures; student activities and fees; alumni matters; letters of recommendation; and so on.

Students are also urged to avail themselves of the specialized services offered by the Office of Student Services, which are described in the following paragraphs.

For further information see David McGavern, Dean of Students, FULLERTON BUILDING, Room 302-G,



David O. McGavern,  
Dean of Students.

## Minority Affairs

The Office of Minority Affairs is located in Room 302-F of the FULLERTON BUILDING. Services are provided from appropriations of the Alternatives for Individual Development (AID) program, including individual counseling and consultation to student organizations, the Saturday Preparatory Program, Tutorial Services and other programs prepared annually to meet the needs of students.

The services are available to all students of the College, and specifically for those of an ethnic minority background.

## Tutorial Services

Tutorial assistance is available to MCA students through the College's Alternatives for Individual Development (AID) Program. Services include academic counseling, individualized and small-group instruction in writing, reading, vocabulary development, and research techniques. Tutors schedule field trips followed by student/tutor dialogue sessions, critiques, and guest-artist discussion groups. See your instructor or contact Mildred Curl, Coordinator, Tutorial Services Office, Room 302-A, FULLERTON BUILDING.



Mildred Curl,  
Coordinator of Tutorial Services.

## Placement and Career Counseling

Placement services at the College are available to all students and alumni. It is the function of the Placement Office to provide support, from the freshman year on, in the area of career planning and placement in jobs, full-time and part-time, and also in the area of experimental education, i.e., co-operative field experience and internships. Up-to-date job openings are posted daily on the bulletin board for part-time, full-time and freelance positions. An extensive file is available listing all grants-in-aid to artists. In addition, a



Margaret Johnson,  
Director of Placement

## Financial Aid

Financial assistance is available to those eligible under federal guidelines. The College participates in the following programs: Basic Educational Opportunity Grant, Supplemental Education Opportunity Grant, College Work Study and National Direct Student Loan. In order to determine eligibility, students must have either the Parents Confidential Statement (PCS), or the Student Financial Statement (SFS) filed with the College Scholarship Service by May 1st.

Applications for aid must be filed on a yearly basis. They are available in the Financial Aid Office during the second semester and must be completed by May 1st. For further information or assistance, contact Jim Larkin, Director of Financial Aid, in Room 302-D, FULLERTON BUILDING



James Larkin,  
Director of Financial Aid

reference library is available and includes design publications, occupational guidance and reference materials, up-to-date graduate and undergraduate school catalogues from throughout North and South America, Europe, Asia and Africa.

In the area of Career Planning the office conducts:

- a. Seminars with professional designers and School Art Directors
  - b. Surveys with regard to present and projected job market opportunities,
  - c. Evaluations and assistance in the preparation of resumes & portfolios.
- The Placement Director is available to prepare the student for career placement and to look at opportunities in terms of values, goals, abilities and limitations. Students are made aware of these opportunities. They are helped to assess their preferences and potentials and to decide on the curriculum content that is most suitable for their interests.

See Margaret Johnson, Director of Placement and Career Counseling, in Room 302-B, FULLERTON BUILDING.

## Psychological Counseling

A psychological counselor is available to all students without charge. Students can consult with the counselor on a variety of matter, including personal or social problems and academic or work difficulties. The Counselor can help the student to evaluate his or her need for on-going professional help. Short term individual or group services are provided at the College. Students seeking more extensive psychotherapy will also be seen, or when appropriate, assisted in referral to qualified community resources.

All interviews are strictly confidential.

Appointments may be scheduled through 731-2340 ext. 61, or directly with: Amy Lichtblau Morrison, M.S. ACSW, FULLERTON BUILDING, Room 302-C.



Amy Lichtblau Morrison,  
Psychological Counselor

## School Nurse



## Health Services

A Registered Nurse is on duty Monday through Friday, 9:30-4:00 P.M. at the LONGWOOD BUILDING, second floor (C floor). First aid, health counseling, referrals and insurance claims are handled through this office. The Nurse also arranges appointments with a visiting physician at the school one day a week. In addition, Health Services offers tetanus shots, TB tests, GYN examinations, and other minor laboratory tests.

First aid services are available at the FULLERTON BUILDING through the on-duty security officer. See Shirley McCutcheon, R.N.

## Art School Associates, Inc.



Art School Associates, Inc. (the school store) is maintained for the convenience of students in purchasing books, art materials, and photo supplies at reasonable prices. Profits from sales are returned to students through scholarships and purchase of equipment beneficial to the student body.

## STORE HOURS

Mon. through Fri. 8:30 A.M. to 4:30 P.M.

Tues. and Thurs. 6:00 P.M. to 8:00 p.m.

## Board of Directors

Chairman	Mr. Thomas M. Burke
Treasurer	Mr. Ronald Hayes
Secretary	Mr. Thomas C. O'Hara
Dean of Administration	Dr. Morton Godine
Faculty and Alumni	Mr. Arthur Corsini
School Store Manager	Mr. James Kenney
	Mr. John Azevedo

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College Organizations

ALUMNI ASSOCIATION

The purposes of the Alumni Association are:

1. To strengthen ties between the College, its graduates and former students;
2. To promote alumni interests and support our Alma Mater;
3. To assist students, whenever possible;
4. To further the friendship and professional interest of its members.

President: Rita Ritterbush

BLACK ARTISTS' UNION

The Black Artists' Union is located on the 3rd floor of the Fullerton Building.

This Union, in existence just over three and one half years, is based on the awareness that unity, creativity, and understanding are three pre-requisites to establishing a direction toward art and community development.

Our purpose is:

'To focus attention and reform in the areas of curriculum and college policies, official and unofficial, where they touch the lives of black people; to support and strengthen the black student in the fulfillment of self and the destiny of black people as a nation, moving in support and defense of ourselves; in essence, black self-determination, quality education, and work."

"But some day somebody'll stand up and talk about me and write about me - Black and beautiful - and sing about me and put on plays about me!"

-Langston Hughes

Through the visual arts the BAU makes that someday a today and yes, that somebody ourselves.

The beauty of Blackness is growing every day within the souls of those living the Black Experience."

DESIGN RESEARCH UNIT

Can a Design student be a professional? The Design Research Unit of MCA has set out to prove that the answer to this question is yes. Duplicating the operations of a professional studio, the students who comprise the DRU handle design work originating from non-profit organizations and institutions. In addition to valuable experience, these students gain payment for their work through the Design Research Unit's own non-profit fee structure.

FACULTY FEDERATION

The Faculty Federation, Local 2057 of the American Federation of Teachers, AFL-CIO is the official unit for bargaining with the Board of Trustees on matters of College governance and faculty welfare and working conditions. Under the present agreement with the Board of Trustees, (signed June 14, 1973) students have equal representation and an equal voice and vote along with faculty members on the All-College Council and on all committees of the Council, which have responsibility and opportunity to make policy recommendations concerning College governance.

For further information regarding student participation please contact the Student Government Association or the Dean of Students.

GRAPHIC WORKSHOP

The Graphic Workshop is operated by faculty and students of this College and is located at 76 Batterymarch Street, Boston.

It can be used by the students as a workshop or may be contacted to do commercial work for a modest fee. College credits are granted for study and work at the Workshop. Operated by Professor Robert Moore. Telephone: 542-4110.

MCA PHOTOGRAPHY PORTFOLIO ASSOCIATION

A committee of students, chosen by students, was established to prepare a limited edition of works in photographic media which is now complete and available for purchase. Contact the Chairman of the Association or Chuck Matter, Technician, at the Photography Department, Longwood Building

NATIONAL ART EDUCATION ASSOCIATION

The organization has as its faculty advisor Diana Korzenik, Chairperson of the Art Education Department. Most of its membership is made up of students from that Department; however, any member of the College may join. The group assists students to maintain their identity in the art and professional world while acting as an open forum for discussion of new issues, ideas and trends in art and education.

PERFORMING ARTS COMMITTEE

A committee of three members of the Studio for Inter-related Media (SIM) is responsible for the annual allocation of the theatre budget, and for evaluating requests for use of theatre equipment and auditorium time. Inquiries for reserved equipment or space should be made well in advance.

SCULPTURE AND CRAFTS ASSOCIATION

This organization is designed to help sculpture and crafts students in organizing activities such as lectures by visiting artists, workshops, shows and exhibitions. Membership is open to any student enrolled in a crafts or sculpture course. In the fall, posters will announce the time and place of meetings to organize activities for the coming year.

WOMEN'S GROUP, INC

An association of women consisting of faculty, students and administrators, the Women's Group is concerned with issues pertinent to women today. The particular interests are: women as members of the College community; as artists; and as members of the larger society. Room B-3, Longwood Building

S T U D E N T G O V E R N M E N T ASSOCIATION

Students have the right and responsibility of self-governance as well as participating in all-college governance with faculty and administrators.

Through annual elections the student body select officers who are responsible for coordinating the activities of the student associations on campus.

Housing

Since Massachusetts College of Art has no resident dormitories, housing arrangements are the responsibility of the students and / or his / her parents. Following are some suggested possibilities:

(Prices listed below are subject to change in academic year 1977-78)

COMMERCIAL DORMITORIES

Alex Company, Inc. Windsor House - women & men  
267 Commonwealth Avenue, Boston  
617-266-1366  
\$1,750-2,020 (depending on number occupancy)  
2 meals / 6 days per week

Bay Ridge Residence - women  
395 Commonwealth Avenue, Boston  
617-266-3371  
\$1,935 single; 1,755 double - 2 meals / seven days per week (subject to change)

Garden Hall Dormitories - women  
163 Marlborough Street, Boston  
617-267-0079  
\$1,640 per year - 2 meals per day / seven days per week

APARTMENTS, ROOMING HOUSES, ETC.

Apartments are increasingly expensive and scarce. There are a few "live-in" situations (room and board in exchange for work or child care). Also rooms for rent in private homes are available. For listings, consult the BOSTON GLOBE, PHOENIX or REAL PAPER under APARTMENTS TO SHARE.

Scholarships

The Committee on Scholarships and Grants-in-Aid to Individuals makes annual awards based on recommendations from Department Chairpersons and approved by the Dean of Academic Affairs.

DAVID BERGER MEMORIAL FUND

Stipulation: to be awarded to a painting student who reflects the character and ideals of David Berger.

MARGUERITE GUILFOYLE FUND  
Stipulation: "... to be awarded to aid deserving student(s)."

FACULTY MEMORIAL FUND OF ALUMNI ASSOCIATION

Stipulation: to be awarded to outstanding seniors in memory of past faculty members.

ART SCHOOL ASSOCIATES SCHOLARSHIP

Stipulation: "... to be awarded on merit, not restricted to level, and recipient informed of source of money."

MCA PARKING TICKET FUND

Stipulation: "... all fines and penalties... shall be (deposited) ... in the scholarship trust of each college for scholarship purposes."

HENRY OSSAWA TANNER AWARD

Stipulation: "to a member of an ethnic minority in the Senior Class for outstanding academic achievement."

LEO ZOLLI FUND

Stipulation: "... shall be presented to a senior for outstanding work in the department of Design. The faculty of the Design Department shall act as a committee to choose recipient. The chairman of the committee shall be the head of the Design Department."

CLASS OF 1917 SCHOLARSHIP FUND IN MEMORY OF VIOLA FINES DUBE

Stipulation: to be awarded to a worthy junior ... recommended by department heads, final choice by Scholarship Committee.

CLASS OF 1941

Stipulation: to be awarded to a ranking student in the Senior Class, preferably on the Dean's List.

Graham Junior College - women & men  
632 Beacon Street, Boston  
617-536-2050  
\$1,920 per year - 2 meals per day

++ Wheelock College - women & men  
200 The Riverway, Boston  
617-734-5200  
\$1,825 per year - 3 meals per day / seven days per week

++ Rated excellent by students

MATCHING ROOMMATES SERVICES

Matching Roommates, Inc.  
617-734-6469  
251 Harvard Street, Brookline  
Fee: \$15 for lists of people seeking roommates

MCA ART SCHOLARSHIP FUND

Stipulation: to be awarded for outstanding academic and studio performance as recommended by Department Heads, approved by Division Heads. Not restricted to any academic year.

RACHAEL WHITTIER MEMORIAL FUND

Stipulation: to be awarded to a student graduating from Teacher Education Department who "exemplifies the ideals, qualities and spirit of a great teacher."

ALBERT H. MUNSELL FUND

Stipulations: "... income to be used to aid needy students." (Nominees for this scholarship must satisfy criteria for need developed by the Scholarship Committee.)

MERCY A. BAILEY FUND

Stipulation: "... to be used in aid of indigent and deserving students in Massachusetts College of Art."

REBECCA R. JOSLIN FUND

Stipulation: "to be loaned to students and paid back at 6 per cent. Restricted to natives of Massachusetts and / or residents thereof, preferably men or boys." (Not for either sex who uses tobacco in any form or smokes any substance whatever.)

FRANCES E. THOMPSON AWARD

Stipulation: "to a member of an ethnic minority in the Senior Class for outstanding leadership and community service."

ANNE E. BLAKE FUND

Stipulation: to be awarded to a sophomore or junior student who exhibits: "... high scholarship, exceptional talent and progress, personality and influence in the school, spirit, professional promise and cooperation."

ANNIE L. COX FUND

Stipulation: to be awarded to a "... student ... who shows some ability in some line of work, preferably a student of Italian parentage."

ROBERT C. BILLINGS FUND

Stipulation: "... to be used for needy deserving students."

# College facilities, services and policies

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Al Bacote, Superintendent of Buildings and Grounds



Paul Fallon, Jack O'Connell,  
Security.



Dave Wilcox,  
Purchasing Officer  
Mailboxes

Every full-time student at the College has a mailbox located on the 3rd (C) floor of Longwood Building.

## I.D. Cards

Student I.D. cards are issued by the Audio-Visual Center, Longwood Building, Room A-18 and should be carried at all times. Loss should be reported to the Audio-Visual Center. Replacement of I.D. cards costs \$1.00.

## Lockers

Lockers are located in corridors, and because the number is limited they are available on a first come-first served basis.

Students use their own locks and claim their own lockers.

## Loss or Damages

The College assumes no responsibility for any loss or damage to the property of the students. The Lost & Found Department is located in the Security Office on "A" floor near the parking lot of the Longwood Building.

## Fire Drills / Civil Defense

Students should become familiar with information concerning fire drill and civil defense signals which is posted in each room.

## Security

The College security policeman provides three major services:

First, to protect the students, faculty and administrative personnel against hazards on College property; second, to protect College facilities and property against fire, theft and vandalism; and third, to control the parking area.

Security is really everyone's business. Our security personnel is limited, and if each of you would strive to develop a security awareness our security problems would be greatly reduced.

## Maintenance

The cooperation of every student is requested in the maintenance of the building and grounds. Students are asked to dispose of discarded material in proper receptacles placed throughout the building.

Students are urged to maintain facilities and equipment of the College with care.

## Visitors

Visitors are welcome at all times to view exhibitions of the College. Those seeking meetings with administrative officers or faculty members should arrange appointments, by writing or calling. Visitors to classrooms shall gain prior permission of the Dean of Academic Affairs or the Dean of Students, and faculty members involved.

## Smoking

Because of state safety regulations, smoking is prohibited in classrooms and in the Longwood Theatre.

## Space Reservations

Any member of the Mass Art Community wishing to reserve space for a meeting or some other event must do so, well in advance, as follows:

Longwood Theater - Harris Barron

Galleries - Bob Riley

Classrooms - Steven Stavros, Registrar

No changes in reservations will be implemented without prior approval of the office to whom the request was made.

## Parking

Limited space makes it impossible to assign spaces for student parking. Parking accommodations for short periods will be arranged by the attendant if available. NON AUTHORIZED CARS WILL BE TOWED AT CONSIDERABLE COST AND INCONVENIENCE (\$15.00).

## Dogs. NOT ALLOWED IN ANY COLLEGE BUILDING

Bicycles. NOT ALLOWED IN ANY COLLEGE BUILDING BY STATE REGULATION. RACKS ARE PROVIDED OUTDOORS.

## Rules for Determination of Domicile

1 Domicile is not acquired by mere physical presence in Massachusetts while the person is carrying on a course of study at the College or while the person is engaged in employment for a specified term unless Massachusetts is otherwise the domicile of the person.

2 Domicile at birth may be changed thereafter, by action of the parent in the case of an unemancipated person or by action of the person himself in the case of an emancipated person.

3 A person claiming Massachusetts as his domicile shall furnish evidence to support such claim. The burden of proof in all cases is upon the person making the claim. The following shall be of probative value, although not necessarily conclusive, in support of a claim of domicile within Massachusetts:

a Birth certificate,

b Motor vehicle registration and/or operator's license,

c Voting or registration for voting,

d Certified copies of Federal and State Income Tax Returns,

e Property ownership,

f Continuous physical presence in Massachusetts during periods when not enrolled as a student,

g Permanent employment in a position not normally filled by a student,

h Reliance on Massachusetts sources for financial support,

i Former domicile in Massachusetts and maintenance of significant connections therein while absent,

j Domicile of parents within Massachusetts.

4 A person seeking a change in classification who has maintained a residence in Massachusetts for a period of not less than one continuous calendar year next preceding the beginning date of the academic period for which he registers and has established a domicile in Massachusetts shall be eligible for classification as a Massachusetts student for tuition purposes for such academic period.

5 For further information contact David McGavern, Dean of Students at the Fullerton Building.

## Confidentiality of Student Records

Prepared for the STUDENT AFFAIRS COMMITTEE and the COLLEGE COUNCIL, 7 December 1973

The College is in full compliance with the Family Educational Rights and Privacy Act of 1974 as amended. Students have the right of access to their educational records, and are protected from disclosure of information. Students are further protected by the Massachusetts Fair Information Practices Act, Chapter 776, Statute 1975, and by the College's own policy, which is outlined below.

### I STATEMENT OF PURPOSE

The Massachusetts College of Art recognizes that adult citizens, on becoming student members of the College community, in no way lose their right to privacy and privileged communication. Since the student is placed under intensive scrutiny, with particular reference to his performance capabilities for a period of four years, it behoves the College to pay close attention to the manner in which it documents and conveys information about that student.

### II SOURCES OF INFORMATION

The offices which have access to confidential information are the following:

- 1 The Dean of Students' Office
- a Financial Aid
- b Placement
- c College Nurse
- d Psychological Counselor
- 2 The Dean of Academic Affairs' Office
- a Admissions
- b Registrar
- 3 The Dean of Administration
- a Bursar
- b Director of Fiscal Affairs

### III CLASSES OF INFORMATION

The College recognizes that there are two classes of information pertinent to student records and that each information class must be clearly understood by those offices of the College responsible for their safekeeping.

#### 1 Public Information

a The student's name, dates of attendance, major course of instruction, degrees earned, offices held and honors granted may be released to responsible persons or agencies outside of the College community.

b Other general student information such as age, sex, address and telephone number may not be given to any person or organization outside of the College community, but may, upon request be confirmed only.

#### 2 Confidential Information

##### Academic

a Transcripts are released to outside persons or organizations only upon the student's request and to whomever he or she designates. Upon student authorization, either verbal or in writing, organization representatives may view at the College the permanent academic record of that student.

b Semester grade reports are mailed only to the concerned student. The College will honor a student's request to mail grade reports to an interested parent or guardian. Otherwise, grade reports will not be released to any party other than the concerned student.

c Transcripts will be available to faculty advisors.

### Personal

Placement folders are open only to bona fide employers and required placement information given only to those employers at their business address. The signature of the student on the Placement Office waiver is written authorization for this action. Letters of reference will be shown to students unless the student signs a waiver indicating otherwise.

e Student financial data in the offices of the Bursar, Director of Fiscal Affairs and the Director of Financial Aid will not be released to agencies or persons outside the College community. Such information will be held in strictest confidence within the College as well, and will only be seen by those officers or persons of the College who play a direct role in processing pertinent documents.

f Data pertaining to students' physical and emotional health are held in the offices of the College Nurse and Psychological Counselor. These records will be treated in strictest confidence and will be seen solely by offices which hold immediate professional interest in the student's health and welfare. Written authorization must be obtained from the student for either release of information to other parties or for consultation with any other source in the College regarding the student.

## IV GENERAL COMMENTS

In the interests of research and public information, the College may, from time to time, release summary academic, demographic and financial information to bona fide groups, institutions and agencies provided that individual anonymity is guaranteed in all cases.

Local, state and federal agency representatives will not be given access to any confidential student information contained in the records of the College. Exceptions may be made by judgment of the Dean of Students in the event that a student's health or welfare is in jeopardy.

## Alcoholic Beverages Regulations

The Students, Faculty and Administration of the Massachusetts College of Art hold that there are certain conditions under which the consumption of beer and wine can be accepted. Following laws set down by the Commonwealth of Massachusetts and guidelines offered by other institutions of higher education, the College presents for Trustee approval the following on-campus regulations:

1 That beer and/or wine will be consumed only at events of social nature such as parties, gallery openings and other occasions concerned with official functions at the College.

2 That paid professional staff of the College will be in attendance on such occasions.

3 That no alcoholic beverages will be offered for sale on College property except when authorized by a duly issued liquor license.

4 That any group of the College who wishes to serve alcoholic beverages will request approval from the Dean of Students' office. This request will include the time and place of consumption as well as the type of beverage to be consumed.

5 That any consumption of alcoholic beverages will take place, unless otherwise specified, in the following areas only: the cafeteria, the galleries at the Overland, Fullerton and Longwood Buildings or the garden area of the College.

The continuance of these regulations depends on the good judgment and discretion of all members of the College community. Violation of these guidelines constitutes grounds for disciplinary action.

Accepted: 8 November, 1972

# Core Area (Introductory Program)

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617) 731-2340

TO: All First year Students

FROM: Lowry Burgess,  
Area Coordinator / Core Area

The first year program at the Massachusetts College of Art is a flexible program designed to provide an overall extension of personal capabilities in three directions: 1) Attitudes and experiences, through the seminars; 2) skills and tools, and their application in studio areas; 3) conceptual extensions of the theory courses and a general academic education in Critical Studies.

It should be emphasized that the first year at the College is a year of broadening horizons, looking at new opportunities, techniques, ideas and areas of art. It is a year of exposure to new attitudes toward work and cooperation. Our program is unique in the variety of courses and opportunities offered.

What we hope to build this year is a community of creative people and we look forward to your being with us.



Lowry Burgess,  
Core Area Coordinator



the 1976-77  
massachusetts  
college of art

Bulletin

9

Introductory Year (Core) Program  
Credit Distribution:

Core Program	3
Critical Studies	12
Studio Electives	18
Total	33

Core Program

CP130	Art Seminar / Introductions	3
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Select One:

CP100	2-Dimensional Theory and Workshop	6
CP101	3-Dimensional Theory and Workshop	6
CP102	4-Dimensional Theory and Workshop	6

Critical Studies:

CSA100	Contemporary Trends in Visual Arts	3
CSC100	Written Communications	3
CSB150	American Thought and Government	3
CSC101	Visual Arts-Analysis & Style	3

Studio Electives: (Select Four)

PH100	Photography	3
PM100	Printmaking	3
FA101	2-Dimensional Drawing	3
FA102	2-Dimensional Life Drawing	3
FA100	Painting	6
FA103	2-Dimensional Watercolor	3
FA187	Materials and Immaterial	3
FA111	Landscape Painting	3
SC100	Sculpture Studio	3
DE100	2-Dimensional Design	3
DE101	3-Dimensional Design	3
PH101	4-Dimensional Photography	3
CP140	Mirage	3
CP150	Color & Light	3
FD101	Fashion Design	3
AD101	Architectural Design	3
MP190	Studio Inter-Media	3
MP170	Sound Studio	3
ID100	Industrial Design	3
FM180	Basic Filmmaking	3
CP180	Working Artists	3
CR100	Basic Ceramics	3
CR101	Basic Glass	3
CP170	Clay Modeling	3

## Core Courses

The Core Program is in the process of evaluation, and courses are subject to change.

CP 130 / Art Seminar  
(Required) 3 CREDITS

The Seminar is designed to explore the ideas and values which shape the question "What is Art?" as well as to deal with the kind and quality of experience which is termed aesthetic, creative or artistic. We feel that these concerns are basic to all art-making at any level, and as such are relevant to the curriculum of a thorough art program. Since there is no complete or universally accepted answer to the proposition "What is Art?", each seminar will have its own goals and directions determined by the individual instructors along with members of each class.

We do not seek to teach a technique or discipline in this area; rather we hope to open new avenues of thought and awareness to strengthen the primary instincts which lead men to the making of art.

Introductions is a series of required weekly meetings of the whole first year group. The function of these meetings will be:

1. To introduce the student to the complexities of the college offices and services.
2. To introduce the various professional areas of the College.
3. To initiate the processes of student government.
4. To develop health care and career planning.
5. To introduce some exploratory edges of the art world.

### CP 100 / 2-Dimensional Theory 3 CREDITS

A 2-dimensional studio-seminar course incorporating basic 2-dimensional theory with projects involving practical applications of those theories. This course has important implications for Painting, Drawing, Graphic Design, Printmaking, Industrial Design, Fashion Design, Photography and Architecture.

The course content is intended to follow a progression of explorative experiences in basic 2-dimensional concepts (i.e., line, shape, color, form, space). From these discussions, the projects will evolve in a variety of ways leading to perceptual awareness and creative responses in each student.

### CP 101 / Concepts of Space 3 CREDITS

The Concepts of Space is a studio seminar structured to those students interested in sculptural and environmental arts and various dimensional design areas to develop ways of perceiving, thinking about and creating forms and how they are organized in space.

This studio seminar will be built around basic perceptual and manual exercises using various materials, projects and notebooks designed to look at the interplay of psychological and physical dispositions of forms in space.

### CP 120 / Painting Materials and Processes 3 CREDITS

This workshop is designed to acquaint students with materials (pigments, dyes, surfaces, and mediums used generally in 2-dimensional work extending from egg tempera to plastics.)

The course aims are:

To acquaint students with a wide variety of media and processes.

To develop an awareness of expressive potential of these.

To develop a knowledge of their best use.

To develop a vocabulary in relation to these media.

### CP 121 / Creative Shop 3 CREDITS

The course is organized to develop knowledge of tools, both hand and power, and of processes used in the construction of wood and acrylic and plastic projects. Design criticism will be of prime importance.

### FA 101 / Drawing 3 CREDITS

The purpose of this introductory drawing course is to develop an increased awareness of the objective world as well as the student's expressive, subjective feelings. An emphasis on technical skills supports the student's investigations.

### FA 102 / Life Drawing 3 CREDITS

Study of the figure with emphasis on gesture, movement, character, construction, and space. There is particular emphasis on drawing as a means of expression. The student is encouraged to use a variety of media.

### FA 100 / Painting 3 CREDITS

An introduction to painting. Fundamental skills and attitudes provide the student

with the ability to develop fully in his own personal directions.

### FA 103 / Watercolor 3 CREDITS

An introductory course in which the student's technical knowledge of watercolor as a medium is developed through involvement with both traditional and contemporary art concerns.

### PM 100 / Printmaking 3 CREDITS

An introduction to basic printmaking techniques through an experimental and empirical approach to the various graphic media. The visual structure of images will be investigated using printed forms.

The course aims and content are:

1. to empirically discover the characteristics and qualities of various printmaking methods;

2. to isolate considerations of visual structure (design, color, etc.) from the familiar context of drawing and painting, and to explore them in terms of printed images; and

3. to introduce students to basic printmaking methods and medias.

### SC100 / Sculpture Studio 3 CREDITS

This studio will explore aspects of making forms by subtractive and additive procedures. It will also pursue the concepts of space enclosing, disposing and definition. Work will be in clay, wood, stone, and plaster. Various moldmaking procedures will be studied.

**DE 100 / Design (2-dimensional)**  
(Recommended for all potential Design majors)

3 CREDITS

Basic studies to increase awareness of design as a communication language. Exploration of the interdependence of form, function, technique, materials and vocabulary for work and criticism. Emphasis on design theory and philosophy. Two-dimensional exercises in analyzing and organizing such basic elements as spot, line, plane, color, value, texture and composition.

**DE 101 / Design (3-dimensional)**

3 CREDITS

A study of the function of 3-dimensional organization in the development of visual ideas. The use of media such as paper, wood, plastic, metal, etc., to make a space-volume statement to communicate a concept. The course includes a study of the relevance of environmental factors in the use of this facet of the designer's art.

**AD 101 / Architectural Design Mini-Studio**  
3 CREDITS

This course provides a broad exposure to the typical concerns, approaches and methods used by architects and others involved in spatial manipulation for human use. Students will not be required to produce professional architectural drawings, but will work with large scale structures directly. The focus will be on the energetic interaction between built environments.

**FD 101 / Fashion Design**  
3 CREDITS

The fundamentals of the fashion figure are taught with development of basic skills in the various media. And introduction to fashion layout and design is included.

**PH 100 / Photography**

3 CREDITS

Experiencing, experimenting, playing and seeing with photographic means and materials. Group interaction and involvement is a goal. These objectives can be carried out with simple and sophisticated equipment supplied by the College.

**MP 165 / Basic Film**

3 CREDITS

A beginning level course in 16 mm. filmmaking intended to sensitize the student to the various aspects of filmmaking; light, time, movement, and sound.

The first eight weeks of the course are spent on intensive group exercises involving scripting, shooting, sound recording,

and picture and sound editing. In the second half of the course each student works on a project of his own choice.

**CP 170 / Sound Studio**

3 CREDITS

This course is concerned with the phenomena of sound and the perception and forming of sound experiences. It is an approach to the understanding of sound as a creative energy. The course includes work with and understanding basic skills with simple electronic equipment, and explores other sound generating instruments including the human body.

**CP 140 / MIRAGE: Theatre**

3 CREDITS

Mirage is a performance oriented exploration into the nature of life processes through such means as improvisation, theatre game concept and productions.

Mirage is meant to provide the artist with a reasonable context (motion, time, and open space) for his investigations into levels of reality which can not always be explored in two or three dimensional representation.

**SM 190 / Studio for Interrelated Media**

3 CREDITS

Studio for Interrelated Media (SIM) is an introductory studio-laboratory course. Form and systems development for theatre event-works and object/sensory environments are realized. Combined with these are: modes of structure, light, projections, video, audio, and other aspects of technology.

The course aims are to provide studio resource, assistance and critical evaluation for students concentrating in esthetic areas other than static object art making.

Field trips to professional workspaces and other institutional facilities are included.

**SM 177 / Movement Studio**

3 CREDITS

The course includes work with forms of body movement and control; improvisation; dance (primitive, modern and current form, etc.); invention and organization for performance; and the relationship to elements of music.

The course is intended to expand awareness of dance forms and primarily the current relationship between the dancers and visual artists.

The course contains systematic technique instruction, problems of composition, and preparation for performance.

**CSA 101 / Style and Analysis**

3 CREDITS

The aim of this course is to enable the student to analyze and interpret a work of art on the basis of visual evidence; i.e., to discover visually with what means and on what basis an artist has constructed and controlled his work. It is designed to familiarize the student with the forms and techniques used and how the handling of these elements has produced highly varied individual styles and schools of art in different times and places.

**CSC 100 / Written Communications**

3 CREDITS

The writing of correct and effective English. Emphasis is placed upon enlarging the student's vocabulary. One original theme will be required each month, in addition to weekly assignments in mechanics, rhetoric, or reading.

The central aims are to train students to express their ideas correctly, clearly, logically, and effectively; to help students correct their individual errors in mechanics (spelling, punctuation, etc.); to review effective paragraphing and diction; and to give guided practice in writing various kinds of articles and a research paper.

Two versions of this course are available:

1. "Writing and Reading in the Artistic Experience," and
2. "Writing and Reading in Literature."

**CSA 100 / Contemporary Trends**

3 CREDITS

A study of contemporary art, painting and sculpture, which outlines the major issues and concerns facing artists working today.

The course aims to place the student in the here and now of the art world and provide him with historical background material for the development of his understanding of contemporary art which will link him to his artistic heritage.

The presentation of the work and ideas of major twentieth century painters and sculptors who have formed the foundations of contemporary art as well as the work of younger artists working today. The course will include essay assignments and discussions; slide presentations; museum and gallery visits; and discussion of general student concerns about modern art.

There will be either a final examination, a final paper or a project required depending on the individual instructor.

**CSB 150 / American Thought and Government**

3 CREDITS

Political, intellectual, and social ideas that have been characteristic of American government and American society from the mid-19th century to the present. To understand the American experience and heritage through the study of American philosophers, scientists, businessmen, and legal and constitutional scholars.

**CP 180 / Working Artists**

3 CREDITS

The class will visit the studios of local artists to discuss their work, life style, and means of survival. The artists work in diversified fields such as painting, sculpture, crafts, graphic arts, commercial work, theatre, dance, music, and multi-media performance.

Students will discuss and compare their impressions of the artists we meet with, as well as analyze and assess their positions as "working artists".

**CR 100 / Basic Ceramics**

3 CREDITS

Through forming and firing, the student learns to successfully manipulate clay. With facilities to accommodate stoneware, saltglazing, raku, and low temperature work, the area encourages expression, craftsmanship.

**CR 101 / Basic Glass**

3 CREDITS

The glass course provides basic information in hot and cold working techniques, and all necessary aspects of studio maintenance. There is a strong emphasis on design, invention, and experimentation with techniques. (Limited enrollment)

**CP 103 / Light and Color**

3 CREDITS

This color course is an intensive exploration of both inductive and theoretical approaches to color and light in a seminar, studio environment. It will explore both basic perception, physiology and physics of phenomena of color. Required readings include Itten, Albers, Minnaert. The function of the course is to give knowledge and command over the use of color in a broad variety of situations through a series of weekly studio exercises.



# "In the 'art of the city'"

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

## Museums

**Museum of Fine Arts**  
479 Huntington Avenue  
Boston, MA  
267-9300  
x 445, x446  
T- 10-9  
W-Sun- 10-5  
Free admission  
Sun- 10-1  
Student Membership card available  
\$5,\$10 per year

**Gardner Museum**  
280 The Fenway  
Boston, MA  
T- 1-9:30  
W-Sun- 1-5:30  
Concerts  
T- 8:00  
TH / Sun- 4:00  
Info: 734-1359

**Fogg Art Museum**  
32 Quincy Street  
Cambridge, MA  
495-2397  
M-Sat- 9-5  
Sun- 2-5

**Busch-Reisinger Museum**  
29 Kirkland Street  
Cambridge, MA  
495-2338  
M-Sat- 9-4:45

**Institute of Contemporary Art**  
955 Boylston Street  
Boston, MA  
266-5151  
T-Sat- 10-5  
Sun- 2-5  
Admission \$1

**Roxbury Center Museum of Afro-American History**  
90 Warren Street  
Roxbury, MA  
M-F- 11-5  
50 cents adults; 25 cents students

**Boston Public Library / Wiggin Gallery**  
Copley Square, Boston  
536-5400  
M-F- 9-9  
Sat- 9-6  
Sun- 2-6

**Children's Museum**  
57 Eliot Street  
Jameicaway  
522-4800  
T-F- 2-5  
Sat / Sun- 10-5  
Holidays- 10-5  
Free admission  
Friday nights  
Admission: \$1.60

**Museum of Science**  
Science Parkway  
Boston, MA  
M-TH- 10-5  
F- 10-10  
Sat- 10-5  
Sun- 11-5  
Admission: \$2.50

**New England Aquarium**  
Central Wharf  
Boston, MA  
742-8830  
M-TH- 9-5  
F- 9-9  
Sat / Sun  
Holidays- 10-6  
Students- \$1.25

**Boston Athenaeum**  
10½ Beacon Street  
Boston, MA  
227-0270  
M-F- 9-5

**Boston Center for the Arts**  
539 Tremont Street  
Boston, MA  
426-5000

## Galleries (schools)

**Art Institute of Boston**  
700 Beacon Street  
Boston, MA  
262-1223  
M-F- 9-5  
MWTH- 9-9

**Boston Architectural Center**  
320 Newbury Street  
Boston, MA  
536-3170  
M-TH- 10-9  
F-Sun- 10-4

**Project Inc.**  
141 Huron Avenue  
Cambridge, MA  
491-0187

**Boston University Gallery**  
Fine Arts Building  
855 Commonwealth Avenue  
Boston, MA

**New England School of Photography**  
537 Commonwealth Avenue  
Boston, MA  
Mon-Sat- 10-5

Check the Boston PHOENIX, or other arts listings, for the location and hours of the many private galleries and special exhibits on Newbury Street and throughout the city.

## Libraries

**Boston Public Library**  
Copley Square  
Boston, MA  
536-5400  
M-F- 9-9  
Sat- 9-6  
Sun- 2-6

**Widener Library**  
Harvard University  
Cambridge, MA  
495-2411

**Fogg Library**  
32 Quincy Street  
Cambridge, MA  
495-3374

**Houghton Library**  
Harvard University  
Cambridge, MA  
495-2441

## Theaters

**Shubert**  
265 Tremont Street  
Boston, MA  
426-4520

**People's Theater**  
1253 Cambridge Street  
Inman Square  
Cambridge, MA  
354-9466

**Charles Playhouse**  
74 Warrenton Street  
Boston, MA  
426-6912

**Boston Repertory Theater**  
1 Boylston Place  
Boston, MA  
423-6580

**Proposition Theater**  
241 Hampshire Street  
Inman Square  
Cambridge, MA  
876-0088

**Loeb Drama Center**  
64 Brattle Street  
Cambridge, MA  
864-2630

**Tufts Arena Theater**  
Talbot Avenue  
Medford, MA  
623-3880



## Counseling / Health Services

**Health Inc.**  
333 Longwood Avenue  
Boston, MA  
731-4500  
school insurance package available

**Beth Israel Clinic**  
330 Brookline Avenue  
Boston, MA

**Preterm**  
1842 Beacon Street  
Brookline, MA  
738-6210  
Mon-Sat: by apt. only

**Boston Hospital for Women - Lying-in Division**  
221 Longwood Avenue  
Boston, MA  
734-5300  
walk-in: 8:30-4:30 M-F

## Movie Houses

**Kenmore Moviehouse**  
646 Beacon Street  
Boston, MA  
262-3799

**Park Square Moviehouse**  
31 St. James Street  
Boston, MA  
542-2220

**Cinema 733**  
739 Boylston Street  
Boston, MA  
266-0342

**Orson Welles Cinema**  
1001 Massachusetts Avenue  
Cambridge, MA  
868-3600

**Off The Wall**  
861 Main Street  
Cambridge, MA  
354-5678  
free flicks M-F  
11 AM - 2 PM

**Custer's Last Stand**  
corner of Queensberry and Kilmarnock Streets  
Boston, MA  
a pub, with free flicks nightly

We have listed only the local bargain moviehouses; many suburban theatres offer inexpensive matinees, or evening screenings for \$1.00. Check local newspapers for times and schedules, and check the Boston GLOBE, PHOENIX, REAL PAPER, etc. for intown screenings and mini-reviews.

## Legal Aid

**Project Place**  
32 Rutland Street  
Boston, MA  
262-3740  
M-F: 9-5  
free legal services, information; lawyers, law students

**Legal Aid Society of Boston**  
14 Somerset Street  
Boston, MA  
227-0200

**Mass PIRG**  
Small Claims and Court Referral Service  
Call 282-3075, M+F: 5-7  
or 423-1796, M-F: 9-5

## Local Media

**The Boston GLOBE**  
major city daily

**The Boston HERALD-AMERICAN**  
major city daily

**The Christian Science MONITOR**  
one of the country's better in-depth dailies

**The New York TIMES**  
of course

**The Boston PHOENIX**  
major city weekly, includes Boston After Dark - a good arts and entertainment section

**The REAL PAPER**  
(The FREE PAPER)  
major city weekly

NOTE: watch for free copies of both of these "underground" weeklies at the entrance lobby of the Longwood Building on Tuesdays.

If you're into television news, WBZ-TV / channel 4 is the slickly-sweet local news station (noon, 5:30-7 and 11 PM); WCVB-TV / channel 5 is good straightforward news with those great Bob Benson courtroom illustrations (noon, 6 and 11 PM); WNAC-TV / channel 7 is adequate, but has a good Black News program - and those incredible Stuart Saroka weather reports.

As for programming - that's your problem - what's worth mentioning is only the consistently good productions of the local NET affiliate, WGBH-TV / channel 2, and the old 50's and 60's reruns on channels 38 and 56. Sports? - channel 38 has most of it, locally - the big networks the rest.

Radio is, of course, really the answer - on AM start with WCAS / 740 kHz or WCRB / 1330 kHz, and on FM try WBCN / 104.1 MHz, WCRB / 102.5 MHz, WBUR / 90.9 MHz or WGBH / 89.7 MHz - the rest is downhill.

# Geographic and Resource Locations

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

## Longwood Building

364 Brookline Avenue



### Floor A

#### Studio & Academic Areas

Sculpture  
Crafts  
Glassblowing  
Ceramics  
Jewelry & Enameling  
Photography

#### Department Offices

Sculpture Area  
George Greenmyer  
Crafts Area  
Dan Dailey

A-11a

Shed

#### Administrative & Resource Area

Audio-Visual Laboratory  
Supt. of Buildings & Grounds  
Reproduction Services  
Bookstore  
Security/Lost & Found

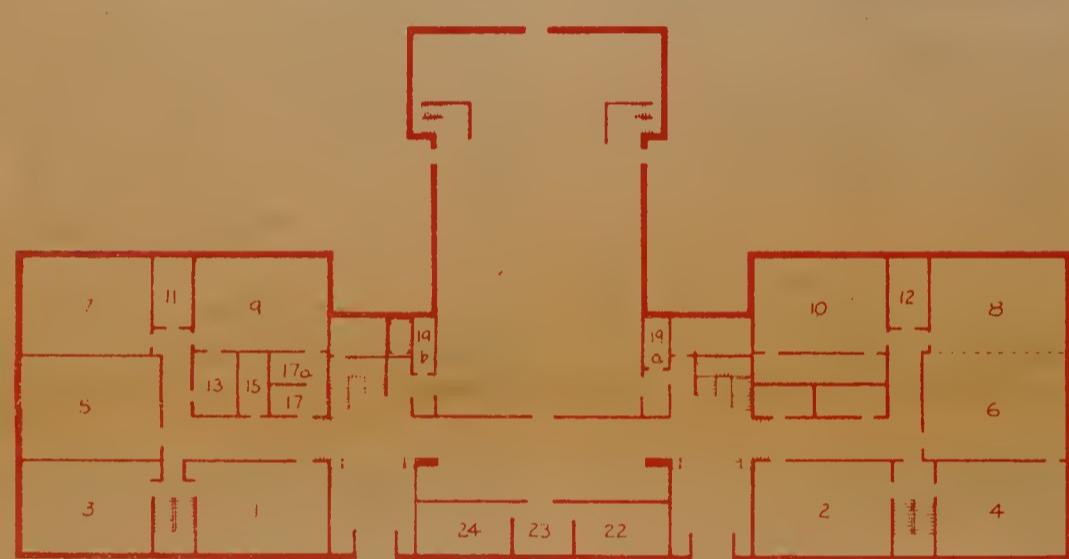
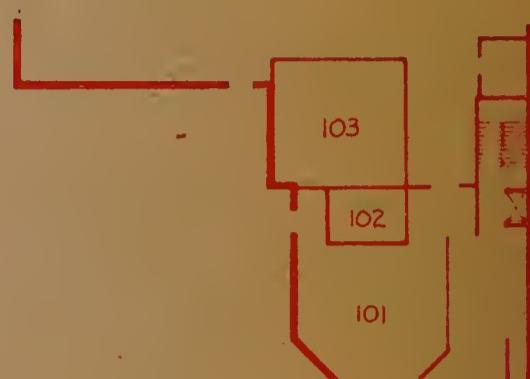
A-18

A-26

A-30

A-31

A-34



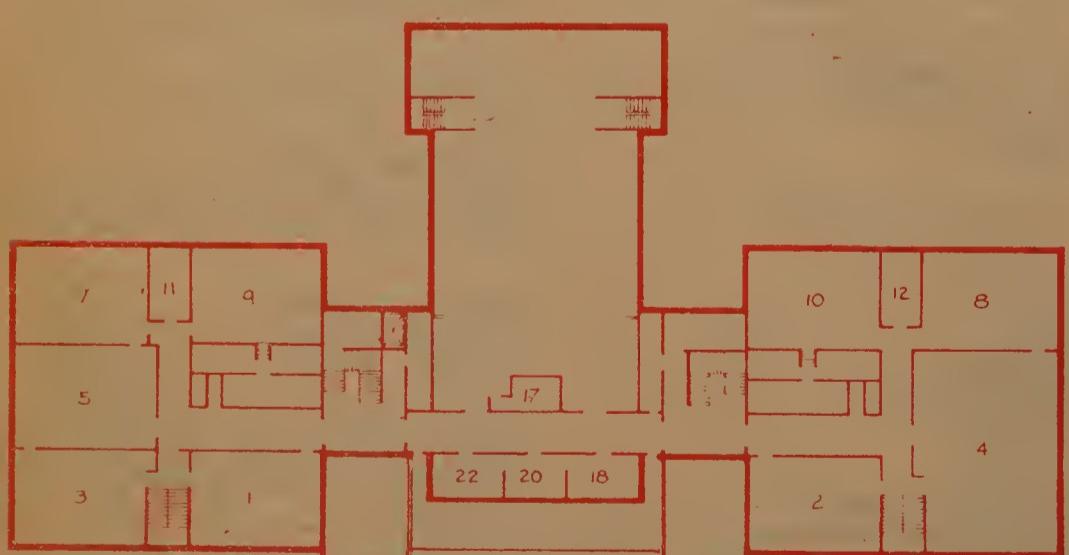
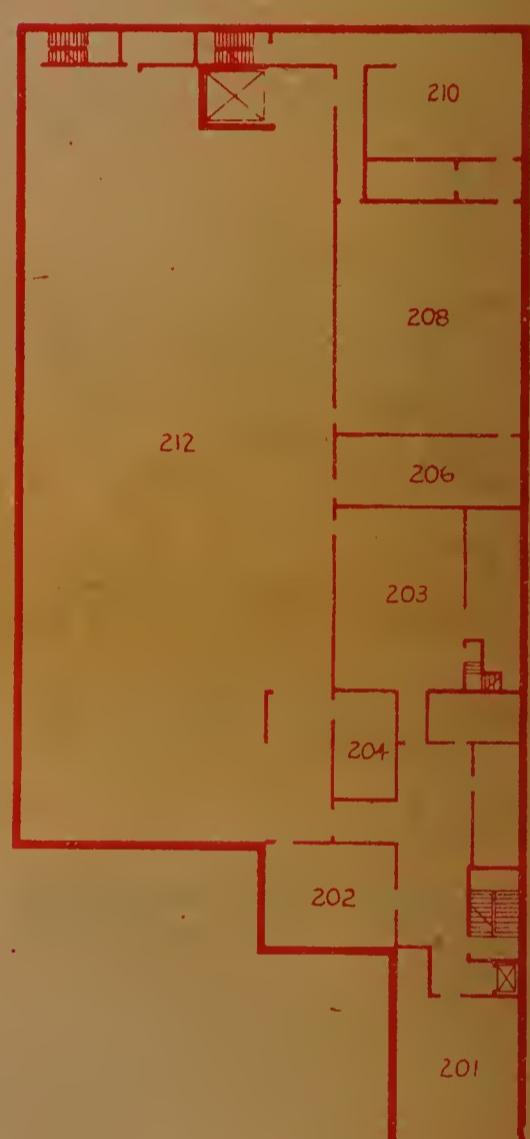
### Floor B

#### Studio & Academic Areas

Critical Studies  
Art Education  
Performing Arts

#### Department Office's

**CRITICAL STUDIES DEPARTMENT**  
Athanasios Boulukos B-4  
Art History Area B-17  
Virginia Alien B-19b  
Special Studies Area B-4  
Bruce Hawthorne Literature, Language & Film Area  
Marjorie Hellerstein ART EDUCATION DEPARTMENT B-4  
Diana Korzenik MEDIA & PERFORMING ARTS DEPT. B-4  
Donald Burgy Performing Arts Area  
Harris Barron Aud.



### Floor C

#### Studio & Academic Areas

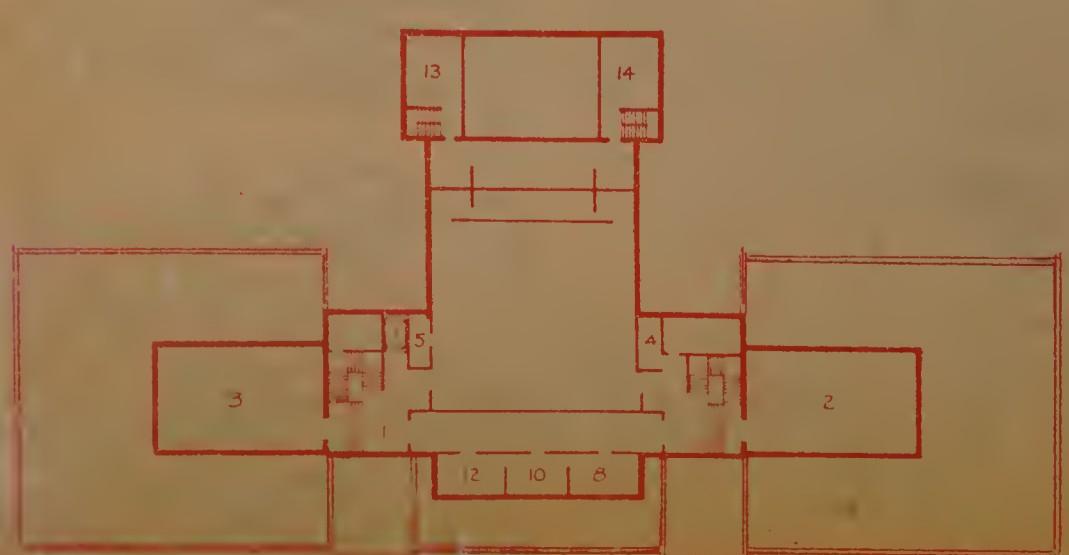
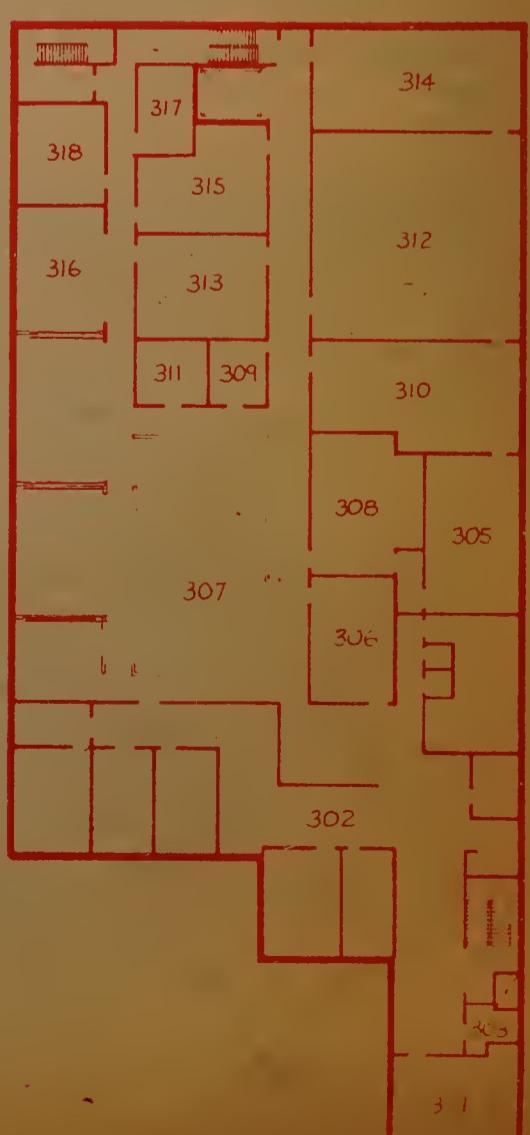
Critical Studies  
Photography  
Studio Inter-Media  
Filmmaking

#### Department Offices

Media Area  
Gus Kayafas C-10

#### Administrative & Resource Areas

Health Services C-18



### Floor D

#### Administrative & Resource Areas

Library  
Video Laboratory  
Cafeteria  
Academic Dean  
Registrar

D-1

D-2

D-9

D-10

D-10





# Media and Performing Arts Department

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Bulletin

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The MPA Department of MCA is a group of twenty-four artist/teachers and technicians in a complex array of facilities and equipment providing studio experiences for major parts of 350 student programs. The Department is divided into three areas: the media, consisting of video, film, sound, photography; the performing arts, consisting of multi-media theatre, theatre workshop, improvisatory theatre, and movement-dance and an area called Core which offers basic experiences and/or inter-disciplinary courses for the College as a whole. These offerings in the day college are complemented by a broad series of offerings in the evening as well as the summer.

The MPA Department was formed this past year and is in the process of integrating its facilities and curriculum in an open non-departmental structure to encourage the full and flexible use of the Department's resources.

Our strong emphasis is on the doing and making of art. We are in the process of formulating a degree for the whole department. At present, concentrations are available in Film, Photography and the Studio for Interrelated Media.

Our resources consist first in a recognized creative and active group of faculty and technicians; second, in a complex of good and vastly improving facilities including "state of the art" equipment and studios in video, sound, film, photography, and performance; and third, in extremely active, creative groups of students.

## Media I / FILMMAKING

Credit Distribution:

	Year	I	II	III	IV	
Core Program (Free Electives: 18)	21	-	-	-	-	21
Critical Studies	12	9	12	12	42	
Filmmaking	-	12	12	12	36	
Electives (Dept'l: 9 / Open: 24)	-	12	9	9	33	
Total	33	33	33	33	132	

### Filmmaking Area

#### Filmmaking Studios:

FM280 Filmmaking Studio	12
FM380 Filmmaking Studio	12
FM480 Filmmaking Studio	12

#### Television Studios:

MP200 Farvision: An Introduction to Television	3
MP300 Informing Image (Video Tape) Production	3
MP270 Sound	3

## Media II / PHOTOGRAPHY

Credit Distribution:

	Year	I	II	III	IV	
Core Program (Free Electives: 18)	21	-	-	-	-	21
Critical Studies	12	9	12	9	42	
Photography Studios	-	9	12	12	33	
Electives (Dept'l: 9 / Open: 24)	-	15	9	12	36	
Total	33	33	33	33	132	

### Photography Studios:

PH270-1 Photography Studio	6
PH272 Intermediate Photography	3
PH370 Photography in Sequence	6
PH371 Experimental and Color Photography	6
PH373 Photography in Studio and for Illustration	6
PH375 Critical History and Evaluation of Photography	3
PH470 Photographic Technique	6
PH471 Advanced Experimental and Color Photography	6
PH472 Images and Words	6
PH475 Fashion Photography	6
PH476 Portfolio	6

All the above courses are available as Electives. 300 and 400 numbered courses have prerequisites.

## Performing Arts / STUDIO IN INTERRELATED MEDIA

Credit Distribution:

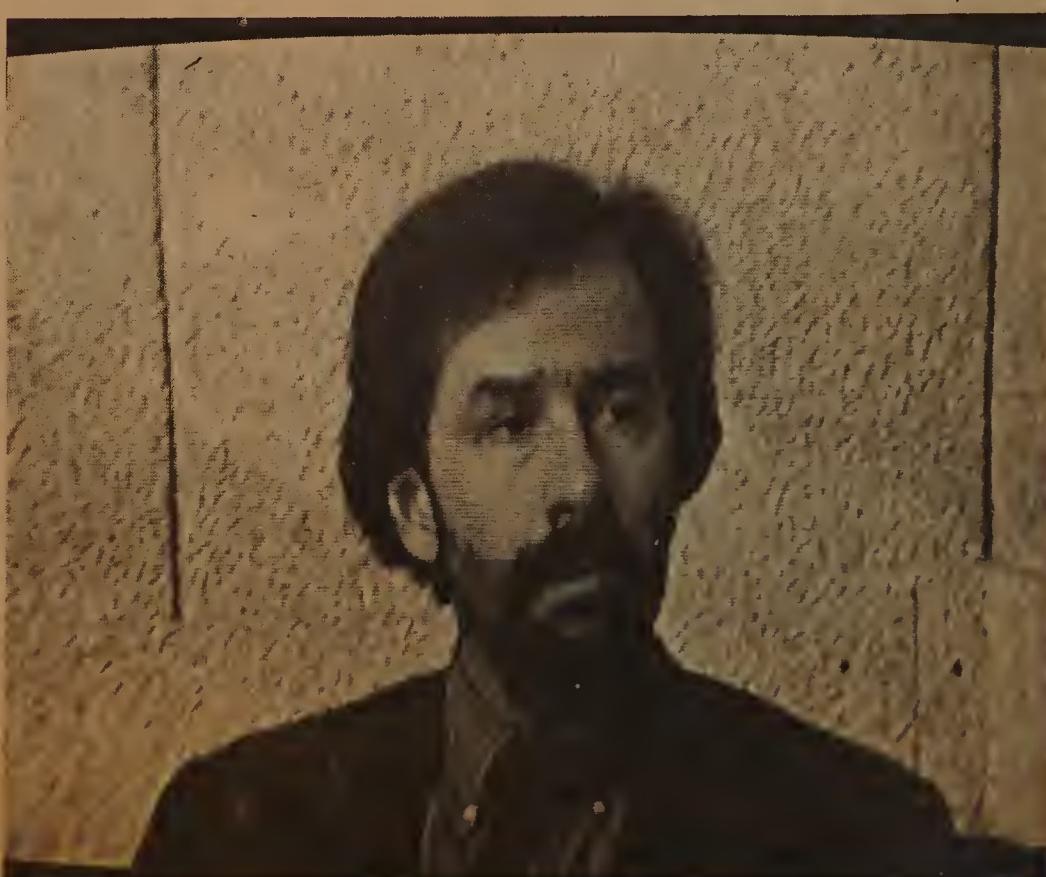
	Year	I	II	III	IV	
Core Program (Free Electives: 18)	21	-	-	-	-	21
Critical Studies	12	9	12	9	42	
Media Studios	-	9	12	12	33	
Electives (Dept'l: 9 / Open: 24)	-	15	9	12	36	
Total	33	33	33	33	132	

### Studio in Interrelated Media

#### Studios:

MP270-1 Studio for Interrelated Media	9
MP370-1 Studio for Interrelated Media	12
MP470-1 Studio for Interrelated Media	12
MP290 Studio for Interrelated Media	6
MP390 Studio for Interrelated Media	6
MP277 Movement Studio	3
MP275 Theatre Workshop	3
MP279 Studio in Words	3

Donald Burgy,  
Chairperson



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**Photography Area**

The Photography Area at the Massachusetts College of Art has grown rapidly, as has the interest in photography, in the past few years to a point where it now serves several hundred students each semester, including approximately fifty students majoring in the area.

There are darkrooms for basic instruction, film processing, color and advanced work. It is highly recommended that majors have their own darkroom facility at home by the time they graduate.

Crucial to any program, of course, are the faculty and students. Faculty are involved in their studio work as well as teaching, and this involvement is a cornerstone of the special relationship between teacher and student.

Basic instruction emphasizes the craft of the camera and fundamental skills in exposure and printing processes. Photography is mechanically easy; almost everyone has taken pictures. The purpose is not to make it more difficult or mysterious, but to understand the process and then use it in an inherently natural perceptual way. The end result of photography is not fine prints or good exposures. Nor is it a startling optical or chemical effects process. Self-education and discovery, curiosity and wit are good outcomes of the area. A hoped for result is the students obsession to continue their individual effort and goals.

The most difficult problem encountered is understanding that photography is not story-telling, or illustration, or "visual language", or optical effects. It is not a way of communicating one's self better than words. It is quite different. Photography is unique in that the result is a graphic description of a piece of space in time. The problem to the photographer is choosing that space and moment with intelligence and accuracy. At the College we try to bring students to that awareness and craft level so we can all share in their discoveries.

**Sound / Music Program**

**GOALS:**

Professional studio skills in the storage, processing, and manipulation of sound and music, using professional and amateur equipment.

Conceptual training in the creation and execution of original live and electronic music / sound pieces, for their own sake and/or for incorporation into film, video, sculpture, environments and theater.

Specific general cultural education about non-western musics, and serious and experimental musics of the present recent past.

In sum, a knowledgeable artist / artisan, familiar with concepts, techniques and equipment who can realize original work in many media.

**Video Laboratory**

The Media and Performing Arts Department has a small very well equipped Video laboratory for the production as well as modification in different forms of video information. The system is based on a Panasonic system with accompanying colorizing capabilities. Portable systems are also available for outside studio work. This year will see the introduction of color cameras into the system.

Basic production courses are available both in the day and evening schools. The system is maintained by a full time technician in that area.

**Film Area**

**Facilities**

The Massachusetts College of Art Film Area offers the undergraduate student resources for producing his own 16mm color synchronous sound films. They can be in nearly any style - from personal and experimental films to major documentary or narrative forms. We have a self-blimped fully professional sound camera and synchronously recording tape recorder, and in house ability to transfer location recorded sound to 16 mm full coat magnetic sound for editing on our multitrack editing machine. Screening facilities are available for viewing interlocked, separate edited sound tracks, and work pictures.

Camera and special purpose equipment exist for producing animation, special optical effects, and non-standard time-motion works. A small mixing capability allows two synchronously edited sound tracks and up to four wild tracks to be blended into one composite track of suitable quality to be transferred to an optical track negative and used by a laboratory with the original edited camera film to produce finished 16 mm sound films that can be screened on the standard projectors used worldwide. It is reasonable to think that the sophistication of the MCA facility is comfortably beyond the demands of nearly all four year film students.

**Curriculum**

The filmmaking area believes that production experience is the basis for understanding and making films. Film majors are expected to work actively on films that have a personal relevance, from their first course in filmmaking. To this end we encourage individual expression in film through supportive screenings, group analysis of individual's film projects, workshops, and individual guidance; develop the basic technical skills necessary to film expression through film exercises and lectures; provide equipment support for all styles of filmmaking (narrative, documentary, avant-garde or personal); survey current professional motion picture production techniques through lecture, readings, and field trips; and examine formal and abstract elements of film design including light, movement, time, rhythm, and imagery through the close study of independent and avant-garde films and the execution of specific assigned problems.

Students are expected to be able at their own expense, to shoot, at an average of 1 roll of Super 8 or 16mm per week, complete assigned readings, maintain a log or journal, and turn in assigned exercises and a major project completed on their own outside class time.

**Studio for Interrelated Media**

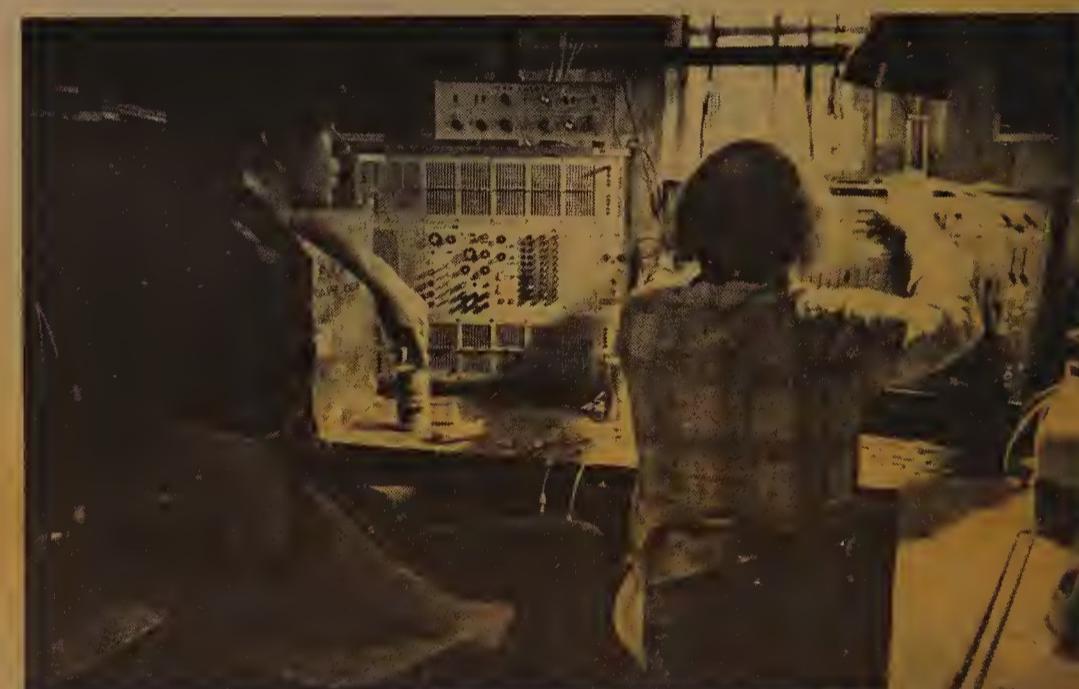
The Studio for Interrelated Media is a studio-laboratory area wherein original event works or system works are developed and realized in combined modes of structure, projected light and image, music and other audio generation and movement. Courses and equipment to permit beginning as well as advanced development of interrelated media, dance movement, filmmaking and varied aspects of visual theatre.

The major SIM studio is the Longwood Theatre, a 465 fixed seat, sloped proscenium house with limited fly capability and all media control. A secondary 40' x 60' flat floor presentation area that is an excellent small scale arena with power and lighting control.

Technical resources of the studio include flexible construction-scaffolding, full theatre lighting, and projection and audio capability, as well as access to sound, film, and video studios.



**Gus Kayatas,  
Media Area Coordinator**



**Harris Barron,  
Performing Arts Area Coordinator**



# Critical Studies Department

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## Philosophy and Objectives

The Department of Critical Studies is the department of liberal arts. It declares by its title that its basic approach to the liberal arts is not that of mere survey nor of academic dilettantism. Instead, it follows an approach leading to critical, analytical, and imaginative understanding.

Through its wide variety of courses, the department provides a fundamental educational experience and offers its students many points of view. At the same time that it supplies general information in art history, language, literature, film, and social sciences, it also introduces new ideas, forms, techniques, and symbols which influence the students in all of their work.

The primary goal of the department is to help produce questioning minds, minds liberated from constraints, minds open to wide range of ideas. The department offers, therefore, intellectual nourishment, disciplined thinking, and numerous outlets for curiosity and imagination. Skill in language, knowledge of the basic core of our civilization, awareness of other cultures, and development of the capacity for the wise enjoyment of leisure are seen as equally important for the creative individual as the learning of specialized skills for a profession.

Closely allied with our objectives, therefore, is the recognition that strong relationships must be maintained between the Critical Studies and the studio departments.

Sometimes these relationships are informal, such as having faculty members participate in studio critiques, serve as resource persons for special lectures, or prepare bibliographies for directed study. More often, however, formal relationships are established: team-taught courses between design and history, between literature and painting, and between art history and the studio core program.

At the request of various studio departments, Critical Studies gives special liberal arts courses in order to provide needed components for certain majors. Every effort is made to make these liberal arts courses significant to the studio disciplines while at the same time retaining their own values, standards and integrity.

## Department Resources

The most important resource in achieving the objectives of the Department of Critical Studies is its faculty. The department is most fortunate in having a liberal arts faculty with rich and varied backgrounds, a faculty thoroughly grounded in subject matter and in teaching skills. Deeply interested in art, they find professional fulfillment in teaching in an art college.

The department makes wide use of records, tapes, slides, and films to support its programs. Audio-visual equipment such as stereos, slide and film projectors, tape decks, and overhead projectors enable the faculty and the students to enrich the courses in countless ways.

Further enrichment is provided by organized visits to local museums and galleries and by weekend field trips once a semester to New York exhibits and theatres.

The department fosters poetry workshops, play production laboratories, creative writing seminars, and conferences with guest speakers.

The department considers the college library one of its most important resources. It has a superb collection of volumes for studies in the humanities plus hundreds of periodicals and several thousand slides and films.

## Learning Programs

The Department of Critical Studies is composed of three areas: Art History, Special Studies, and Literature and Film.

## Art History

The college has been authorized to initiate in September 1975 an Art History major leading to a BFA degree. This unique degree has received strong support from learned consultants and from all segments of the college and consists of equal credits in Critical Studies and in studio work which has an upper level of achievement. Details of this degree are set forth in a separate section. All of the students in the college take a minimum of four courses in Art History. This area provides opportunity for a broad scope of study in the recognized periods of western art: classical, medieval, Renaissance, modern and contemporary.

In addition, courses in non-western art are also studied. Oriental, African, and primitive art history are offered as well as specialized courses which cut across historical boundaries to follow a particular theme or style.

## Special Studies

The area of Special Studies offers a spread of largely introductory, though not necessarily first year, courses in history, psychology, politics, anthropology, and mathematics.

These courses represent our perception of the needs of the present and future careers of the students. We believe these courses to be useful, fulfilling and, we hope, tantalizing.

## Literature and Film

The area of Literature and Film emphasizes mastery of written and spoken language, reading of poetry, drama, and prose as part of the imaginative experience, and the viewing and criticism of film as one of the chief art forms of our day.

In all of these studies of the different areas, the students are made aware of a sense of design, aspects of imagery, and problems of form.

Various modes of scheduling are offered in these learning programs. Although each course offers three credits, some courses are scheduled for one semester, some for half a semester; some courses meet once a week, some meet twice a week.

The department also provides an opportunity for the upper level student to carry on one non-structured three credit study each semester by means of a Directed Study program.

Each student in the college takes forty-two semester credit hours in Critical Studies. These credits are evenly divided between the first two years and the last two years as indicated by the following chart.

## Department of Critical Studies Required Courses

### FRESHMAN YEAR

CSA100	Contemporary Art History	3
CSC100	Written Communications	3
CSA101	Analysis and Style	3
CSB150	American Thought and Government	3

### SOPHOMORE YEAR

CSC200	World Literature	3
Two Critical Studies Electives		6

### JUNIOR YEAR

CSA	(Art History) Elective	3
CSB	(Special Studies) Elective	3
CSC	(Literature) Elective	3
Any Critical Studies Elective		3

### SENIOR YEAR

CSA	(Art History) Elective	3
Any Two Critical Studies Electives		6

Total Critical Studies Requirements 42

## Critical Studies Electives

CSC315	Modern European Literature	3
CSC319	History of Film:	3
CSC320	Poetry Workshop	3
CSC400	Directed Study	3
CS 400	Standing Seminar-Writing About Art	3
CS 400	Standing Seminar-Decadent Eras	3
CSX1	Films About Artists	3
CSX2	Advanced Film Criticism	3

## Critical Studies and View of the Future of the College

Our immediate plans for the future center on the new BFA in art history. There is an imperative need to develop a pattern of internships and practica. Concomitant with this is the maintaining of a constant evaluation of the program, its course offerings, and its special relations with the studio components.

Long-range plans include deepening our offerings in the critical and aesthetic levels particularly in the area of films and literature. We are concerned as always with keeping a balance between erudition and imagination, between the traditional and the innovative.

This college is in the strong position of being one of the few state-supported art colleges which provide self-sufficient liberal arts programs and therefore can offer their own degrees. The presence of a liberal arts program in an art college is a potent force for providing a rich and varied background against which the creative student can comprehend his own artistic achievements.



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**Bulletin**

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**PROGRAM FOR BFA IN ART HISTORY**

Course and credit Distribution Requirements

To achieve the BFA degree in art history, 132 semester credits are required. In addition, the quality of work completed must satisfy the standards of a departmental review at the end of the period of study. The following comprises the program content:

Required Critical Studies Courses for first two years

Freshman Year

Contemporary Art History	3
American Thought and Government	3
Written Communications	3
Visual Arts S/A or T/C	3

3. Modern Art (above courses to be taken in chronological order.)
4. Philosophy of Art
5. Three additional specialized Art History courses - at least one in non-western area.
6. +Directed Study: Fieldwork-special projects, special seminars at upper level.

30

+ It is considered essential for students to work directly with originals, therefore, as many possible tours and museum practica be arranged. These will be closely supervised and will require written reports, research papers, or presentations to the department faculty.

**AREA B / Special Studies**

One elective course from upper level

3

Highly recommended:

1. Languages - Adequate reading proficiency in a language other than native
2. Music - Introduction to the History of Music or History of Theatre Form
3. Psychology of Perception

**AREA C / Literature and Film**

One elective course from upper level

3

Free electives in any Critical Studies area

12

Total Critical Studies

48

upper level courses

Required studio courses - upper level

42

Counseling is a necessary part of this program. Faculty advisors will assist students in assessment of their ability interest, and goals and thereby help determine choice and distribution of studio courses. It is expected of each student that he/she choose a studio concentration with the counsel of a studio faculty advisor.

Sub-Total Required Critical Studies Courses for first two years

18

Critical Studies Electives for first two years

12

30

Required Studio Courses for first two years

66

Core Studio

24

Sophomore Level Studio Courses

12

Sub-Total Required Studio Courses for first two years

36

66

Required Critical Studies Courses and Distribution of such courses in upper level years - (Sophomore through Senior years.)

**AREA A / Art History**

1. The Classical Tradition or Medieval Arts

3

2. Renaissance and Baroque Art

3

Sub-Total of Critical Studies - Upper Level

48

Sub-Total of Studio Courses - Upper Level

42

Upper Level Total

90

**Art History Major Credit Distribution**

	Year	I	II	III	IV	
Core Program (Free Electives: 18)	21	-	-	-	-	21
Critical Studies	6	9	9	6	30	
Art History	6	9	9	12	36	
Studio	-	15	15	15	45	
Total	33	33	33	33	132	

Art History courses to be selected from Critical Studies list with Advisor.

**SUMMARY**

**Critical Studies Courses**

Freshman	12
Sophomore	6
Upper Level	48

**TOTAL**

Studio Courses	66
Freshman	24
Upper Level	42

**TOTAL**

Of these Critical Studies Courses the following are required for the major:

Art History

Philosophy of Art

Total

36

**TOTAL CREDITS OBTAINED - 66 and 66 = 132 semester hours.** There are three special characteristics of the degree program. These are 1) the relation to studio disciplines; 2) the opportunity for foreign study - tours carrying course credit; and 3) practica.

1. The student will be required to take 66 credit hours of work in studio disciplines. This comprises half of the total required for a degree, and 42 credit hours of work beyond the 24 credit hours of the Core Studio program required of all students regardless of major. Students will be expected to have not only introductory work in studio disciplines but will be expected to elect advanced courses in a selected medium. The student majoring will be encouraged by the art history faculty to choose a studio concentration which clearly reflects his primary field of interest in art history. In addition, both art history and studio programs will be closely supervised by advisors in both areas.

2. The college currently offers course credit for directed study on tours abroad to Italy and to London. These tours are conducted by qualified members of the faculty during the intersession. Students are closely supervised in study of works in museums, public areas, architecture and general culture. These trips have been eminently successful and additional tours are being planned.

3. The newest component of the program in the planning stages is practical directed study. These practica will consist of work on the apprentice level with the curatorial and educational staffs of publishing houses, and with the production staffs of appropriate communications media corporations.

Once admitted to the college, a student wishing to major in Art History would have to show a degree of excellence in analytical-critical skills and a high degree of interest in art historical studies as evinced by work done in the two college-wide requirements in Art History, Contemporary Art (CSA100) and Style and Analysis (CSA101). Work of high quality in these two courses, and in any other Art History courses they should choose to take before declaring a major, would be a clear prerequisite for admission to the major. Continuation in the Art History degree program would depend upon the ability of the student to do high quality and thoughtful work in the field and his/her feeling of continued personal suitability and appropriateness for a major in Art History. The actual choice of courses to be taken by a student, the way in which distribution requirements in other areas would be satisfied, and the focus in the 66 hours of studio outside the Department of Critical Studies would be determined by the student according to higher particular interests and with consultation with a faculty advisor in Art History.



# Art Education Department

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## Philosophy and Objectives

In 1873 the Massachusetts College of Art was founded to make up for the absence of visual and graphic training in public education. The College, then a School, was intended to prepare art teachers who would teach future generations of artists, designers and consumers of design products.

More than one hundred years later, has American education really been affected? Has the advent of art education really altered teachers' understanding of what learning is? The thinking and learning that occurs in the making of an art object remains to be appreciated. This is the challenge with which art educators are engaged.

At Massachusetts College of Art, students who have been generative in their use of art media may choose art education as their arena for future creative work. Through art education, students may discover a social vehicle which permits the sharing of art-making that otherwise would be a solitary form of work.

Students are helped to be observers and appreciators of learners; - children, adolescents and adults. The currently blooming field of child development is the springboard of MCA's teacher preparation programs. Programs emphasize the exercise of symbolic expression. In order to harness their strengths as future teachers, the students are given challenging course material to help them see how theorists and practitioners have wrestled with problems. They are expected to test theories against their own experience, exercising their judgement about their art work and their own educational histories so as to arrive at an educational rationale in which they can believe. Students are expected to test, argue and experiment with various methods which they otherwise might absorb and unquestioningly adopt. Their ultimate experiential testing is their performance in practicum sites, both in public schools and community agencies. It is our aim to help students demonstrate that (within and beyond the public schools, in rehabilitation, day-care and geriatrics) visual thinking and art-making are underdeveloped and desperately needed tools. We are pioneers, charting new applications of visual expression in verbally dominated worlds. Students redefine how visual and manipulative work helps people to construct models of the world, and to find their places in it. Through this, students expand their professional options. Although teaching positions in general are limited, art specialists still are finding good jobs. Given the point of view of our program, the interrelation of art education with other professions opens up new career possibilities.

## Department Resources

The Art Education faculty is talented and diverse in its capabilities. Our own enthusiasm for teaching is combined with prior or current commitment to work and teaching with various media including

fibers, photography, painting, enameling, et al.

Our theoretical interests in the field differ on several major current questions. We value this diversity because from this diversity students may learn various points of view and various learning styles.

As faculty engaged in our own art work and our own research in art education, we enjoy meeting with students to share our work and getting to know each other as whole people. Students similarly enjoy this sense of community that is built outside of the course structure. The Art Education Friday/Lecture Workshops also help to develop an informal, extended community including people from the worlds of educational television, special education and curriculum development centers.

The Art Education Department is located in the Longwood Building, centered around the Visual Learning Resource Center. This center, which serves our students and in-service teachers, provides curriculum, games and visual materials pertinent to learning across all subject areas. All are offered the opportunity to familiarize themselves with the concepts and materials of diverse subject areas, so that they may build upon these ideas in their own classes.

In addition to these materials, we have a sizeable collection of audio-visual equipment for making and viewing video, film and slide tapes, all of which are available for use by students. The library is also rich with art education literature. Because we are the first and oldest public art education institution in the U.S.A., our library holds a treasure trove of historical texts on art education, as well as an ample collection of contemporary texts, films, and slides.

## Art Education Department and Future View of the College

An art college must find its own strength and definition of the kind of intelligence it develops. The visual experiences - of looking and expressing - are so underrated in our culture that such a college cannot but suffer from the lack of knowledge and prejudices of the larger society. One asset of having an art education program in an art college is that it may help to define such issues to the college as a whole.

Teacher preparation programs rarely analyze and study what is learned in the studio and how it is learned. The art-making processes, as they are learned in the studios, need to emerge as art education problems. Students need to appreciate the intelligence that their visual work demands. They must be willing to see that painting studios are, after all, laboratories of art education where teaching ideas are tested.

Through the presence of an art education program in the midst of an art college, a growing respect for the learning and thought involved in the visual arts may be expected to evolve and grow.



## Art Education Program Requirements BACHELOR OF FINE ARTS

There are three curriculum options in art education; each comprised of 39-42 credits. Students should meet with their advisors to design the particulars of their program. The required art education learning experiences for all three programs include:

Program I Art Education program with studio requirements across Fine Arts, Crafts, and Media.

Program II Art Education program within a studio concentration

Program III Art Education program with Critical Studies concentration.

Program I Program II Program III

### Sophomore Year:

#### Art Education Courses:

AE201 Child Development in a Social Context	3	3	3
AE220 Observation / Interpersonal Relations	3	3	3
Critical Studies Requirements	9	9	9
Studio Electives	18	15	12
Critical Studies Electives	-	-	6
Total	33	30	33

### Junior Year:

#### Art Education Requirements:

AE410 Verbalizing About Art	-	3	-
AE351 Methods and Materials	6	6	6
AE353 Media Workshop	3	3	3
AE359 Student Teaching	9	-	-
AE359A Community Practicum	3	-	-
AE358 Curriculum and Supervision	3	-	-
Critical Studies Requirements	-	6	3
Studio Electives	12	6	9
Critical Studies Elective	-	-	12
Studio Concentration	-	12	-
Total	36	36	33

### Senior Year:

#### Art Education Courses:

AE359 Student Teaching	-	9	9
AE359A Community Practicum	-	3	3
AE358 Curriculum and Supervision	-	3	3
Art Education Electives	6	-	-
AE459 Cultural History and Philosophy	3	3	3
Critical Studies Requirements	9	3	3
Studio Electives	12	-	6
Critical Studies Electives	-	-	6
Studio Concentration	-	12	-
Total	30	33	33

## Art Education Electives:

If your program permits, two upper level art education electives may be selected from the following (when offered):

AE 456 Arts Improvisation Leadership	3
AE440 Community Arts Programming	3
AE 441 Multicultural Urban Arts	3
AE 442 Arts & Special Education	3
MP 315 Memory and Imagination	3
AE 410 Verbalizing About Art	3

The structuring of time varies for different learning experiences:

- a) Semester long, weekly course meeting, i.e., Curriculum
- b) Half-semester, mini-courses, i.e., Interpersonal Relations
- c) Intensive institutes, i.e., "Institutes for Visual Learning" and "Images and Thinking"
- d) Twelve week practicum; i.e., Student Teaching
- e) One month, intensive practicum, i.e., Community
- f) Independent study, proposed by the student
- g) Saturday sequence of High School Art classes at the College, serving high school students in the Boston area public schools.



## Master of Science in Art Education Degree

Algalee P. Adams, Director of Graduate Art Education

The Massachusetts College of Art first introduced graduate study in art education to meet distinct expressed needs. Experienced art teachers were seeking opportunity for advanced study to update their education or to prepare for a specialization, and candidates with a fine arts background were seeking preparation for teaching.

From this beginning the two basic programs have been expanded so as to provide maximum individuality and flexibility to meet the particular interests of each candidate and to prepare the creative arts specialist for a variety of meaningful professional roles in contemporary society. This unique program is possible because of the diversified talents of the Massachusetts College of Art faculty together with the resources of professional colleagues in the greater Boston community.

The Graduate Director and faculty advisors provide a close personal working relationship with each graduate student. This one to one relationship is highly valued by the Art Education Department and is viewed as a major attribute of the program.

### Admission Requirements

A baccalaureate degree from an accredited institution with a major in art or equivalent experience in visual art is required. Additional undergraduate courses may be required to qualify for acceptance.

### Application Procedure

Request an application packet from the Office of Admissions. The applicant is required to furnish:

1. A completed application form.
2. Three letters of recommendation.
3. Official transcripts of all college level work.
4. The results of the Graduate Record Examination (GRE) or the Hiller Analogies Test.
5. A 200 word statement of purpose in undertaking graduate study.
6. A portfolio of 15 to 30 color slides of creative art work.

The deadline for receipt of all application materials is March 15. It is advisable for the candidate to initiate the application process by sending the application by February 1 to allow time for the recommendations and other materials to be received by the final date.

Applications are reviewed once a year for formal admission in the Fall semester. However, after acceptance, the candidate may begin study in the summer session.

### Transfer Credits

It is important to note that if a candidate is taking courses in the Program of Continuing Education and plans to work toward the Master of Science in Art Education, application for graduate admission should be made through the Admissions Office. Twelve is the maximum number of transferable credits toward the Master's program. Massachusetts College of Art's Program of Continuing Education credits are treated as if they were transfer credits from any other institution prior to program acceptance. Transfer credit is granted only on the condition that transfer courses are part of the student's coherent individualized plan for graduate work.

### Application Processing

Applications are received by the Office of Admissions. Three weeks before the deadline date of March 15 a letter is sent to notify the candidate of any items needed to complete the application.

After March 15 all completed application folders are forwarded to the Graduate Director for evaluation and review by a departmental committee. Each candidate is scheduled for an interview as a part of the admission procedure. Recommendations for acceptance are forwarded to the

Graduate Committee. The successful candidates will be notified by letter of their acceptance after action is taken by the Graduate Committee. Letters of acceptance bear the signatures of the Graduate Director, the Department Chairperson, and the Academic Dean.

### Financial Aid

**GRADUATE ASSISTANTSHIPS.** A limited number of graduate assistantships are available, and are awarded to applicants whose educational goals can be served through providing a service needed by the art education department. To apply for graduate assistantship, write a letter of application to the Graduate Director and enclose it with your application for graduate admission.

**OTHER FINANCIAL AID.** Financial assistance is available to those eligible under Federal guidelines. Graduate students may apply for College Work Study and National Direct Student Loan. In order to determine eligibility, students must file the Financial Aid Form of the College Scholarship Service. Applicants are advised to file this form at the same time that they apply for graduate admission. For further information or assistance contact the Director of Financial Aid in Room 302-D Fullerton Building, 731-2340, extension 63.

### Master of Science in Art Education

There are two program structures which lead to the degree Master of Science in Art Education. Each is designed for a different clientel and to fulfill different professional objectives. The thirty six graduate credits are apportioned into a CORE of 12 credits, the SPECIALIZATION or CERTIFICATION comprising 18 credits, with the 6 remaining credits in RESEARCH or ELECTIVES depending on the program.

The two basic programs are Specialization: core 12 credits; specialization 18 credits, research 6 credits, and Certification: core 12 credits, certification 18 credits; electives 6 credits.

### Specialization Program

This program will be chosen by those candidates who are already certified art teachers, and those who have teaching experience. Such candidates frequently return for graduate study to renew and update their education, to become prepared for a new role in art education, or after 5 to 10 years of successful teaching to prepare for a position in arts administration. Others choosing this specialization program will be those candidates who want to utilize their interest and ability in the creative arts in a role other than classroom teaching.

Various specializations that have been chosen by students, and for which the department is currently able to provide are listed here. These do not represent either formally structured programs or a complete list of possible specializations, but are suggested specializations in currently relevant areas.

1. Arts administration.
2. Master teacher of visual arts.
3. Visual learning resource person in the elementary school.
4. Arts advocate in community based education.
5. Art and special needs children.
6. Interdisciplinary arts educator.
7. Research in Art Education.
8. Arts and Human Services.  
(this program has special requirements and conditions and is described in detail.)

### Certification Program

This program will be chosen by those candidates who have an undergraduate major in art, or its equivalent, and who want to become certified to teach art in either elementary or secondary schools. The certification courses meet the Massachusetts State requirements for teaching art. Graduates also receive certification program approval from the Interstate Certification Compact, thereby granting certification for thirty two states in the nation.

### Master of Science in Art Education Degree

#### Credit Distribution:

Core Courses+	12	12
Specialization++	18	-
Practicum-Thesis-Project	6	-
Certification+++	-	18
Electives++++	-	6
Total	36	36

### Program Structure

I. There is a 12 credit common core of required courses:

AE 502 Art and Child Development	3
AE 514 Verbalizing About Art	3
AE 559 History of Goals and Methods of Art Education	3
To be announced	3

II. Beyond the core the two options, SPECIALIZATION and CERTIFICATION have the following requirements and options.

**CERTIFICATION:** Core 12; Certification 18, and Electives 6 described below.

The certification courses and field experiences comprise a unit of 18 credits.

AE 551 Art Education Methods and Materials	3
AE 558 Introduction to Curriculum in the Visual Arts	3
AE 560 Student Teaching OR	12
AE 560 Student Teaching AND Community Practicum	9

### Electives

There are 6 credits of open electives which may be taken in studio, art history, or critical studies depending on the needs and interests of the student.

**SPECIALIZATION:** Core 12; Specialization 18; and research 6 described below.

An 18 credit area of specialization may be planned by the student in consultation with the advisor so as to develop a meaningful course of study to best fulfill the student's professional needs. Courses may be selected from the curricular offerings, and others may be developed on an individual basis. The programs which follow are listed here as illustrations of possible program structures.

**RESEARCH:** In addition to the core and specialization requirements there is a 6 credit block in Research which is comprised of the course, Research Methods and Techniques, and Directed Study. The culminating experience in the Specialization programs is the Directed Study project which may be an empirical, historical or creative research project in the field of specialization. Research, Seminar and Independent Study are elective offerings which can be utilized to individualize the Specialization options. Such plans are developed in a consultation with the advisor and with the approval of the Graduate Director.

1. Arts Administration	
AE 530 Administration and Supervision	3
AE 535 Curriculum Design and Evaluation	3
AE 500 Contemporary Developments in Art Education	3
AE 565 Internship: Arts Administration	9

2. Master Teacher of Visual Arts	
AE 500 Contemporary Developments in Art Education	3
AE 553 Contemporary Media in Education	3
AE 512 The Adolescent: Effective Interventions	3
Plus three Art Education courses as elected	9

3. Visual Learning Resource Person in the Elementary School	
AE 401 Art As Language	3
AE 452 Opportunities for Visual Learning: Social Studies, Language Arts	3
AE 453 Opportunities for Visual Learning: Mathematics	3
AE 551 Visual Learning in the Elementary School	3
AE 566 Art and Special Education	3
Plus one Art Education course as elected	18

4. Arts Advocate in Community Based Education	
AE 401 Art as Language	3
AE 440 Community Arts Programming	3
AE 441 Multicultural Urban Arts Project	3
AE 563 Arts Advocacy in Institutions, Museums, and organizations	3
AE 553 Contemporary Media in Education	3
Plus one Art Education Course as elected	18
5. Art and Special Needs Children	
AE 452 Opportunities for Visual Learning: Social Studies, Language Arts	3
AE 453 Opportunities for Visual Learning: Mathematics	3
AE 513 Explorations in Art Therapy	3
AE 551 Visual Learning in the Elementary School	3
AE 566 Art and Special Education	3
Plus one Art Education course as elected	18
6. Interdisciplinary Arts Education	
AE 401 Art as Language	3
AE 452 Opportunities for visual Learning: Social Studies, Language Arts	3
AE 456 Theater Arts	3
AE 500 Contemporary Developments in Art Education	3
AE 535 Curriculum Design and Evaluation	3
Plus one Art Education course as elected	18
7. Research in Art Education	
AE 500 Contemporary Developments in Art Education	3
AE 535 Curriculum Design and Evaluation	3
Plus four Art Education courses as elected	12
8. Arts and Human Services	
Elaine Ostroff, Co-ordinator	
The Arts and Human Services Specialization focuses on the application of play, design, and the arts to community oriented human services, including a wide range of educational, recreational, and mental health concerns. A key aspect of this specialization is a year long fieldwork component, an internship which is selected based on student's interests. Internship sites may be in public school settings, educational collaboratives, community agencies or public institutions. The courses will emphasize the use of environmental design in person-centered program development. Design concerns range from simple positioning of equipment and design of equipment and adaptive toys, to organization of classrooms, playground construction and the planning of group homes. Specialization may be individually designed to meet the interests of students under the direction of an Arts and Human Services program advisor. Electives may be chosen from all departments in the college.	
Courses required in the Specialization are:	
AE 490 Arts Improvisation Leadership	3
AE 480 Design and Construction of Educational Settings (two semesters)	6
AE 512 Adolescents, Effective Interventions Clinical Internships	3
Stipends for Arts and Human Services	
The Manpower Training Program of the Massachusetts Department of Mental Health provides a limited number of stipends for experienced people who are full-time degree candidates in this specialization. Applicants selected for stipends become interns in an intensive program, designed to share and extend the skills of artists, teachers, and human service professionals in transdisciplinary teams developing community based services. Internship sites are available in educational and mental health settings in western Massachusetts and Metropolitan Boston.	

# Fine Arts Department

the 1976-77  
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Bulletin

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The department provides undergraduate programs in Painting, Sculpture, Printmaking and Crafts. Crafts consists of Ceramics, Weaving, Glassblowing, and Jewelry. The graduate program offers an M.F.A. in Printmaking, Painting, Sculpture and Ceramics.

The programs have been evolved so that the individual abilities can be exploited in a creative way. The student is given a considerable amount of freedom and responsibility - so that programs can help each student to develop in an individual way. Considerable initiative and personal discipline are expected from students.

Developments are not limited to any formal or historical concepts in terms of Painting, Sculpture, or the Crafts. Students can work specifically in the areas of two or three dimensions or "between" areas. They may use any combination of media they wish to select to achieve their intention.

The Department of Fine Arts also encourages visiting artists to the College on a lecture / seminar basis. To date some of these artists have been:

Siah Armajani--Media / Sculptor  
Ken Baker--Critic  
Toni Dove--Painter  
Liz Dworkin--Painter  
Bob Goldman--Video  
John Goodyear--Sculptor  
Marlis Grutorich--Art Historian / Critic  
Philip Guston--Painter  
Joseph Kosuth--Conceptual  
Nam Jun Paik--Media / Video / TV  
Tod McKee--Painter  
Dr. Philip Myers--Physicist  
Otto Piene--Sculptor / Media  
Earl Powell--Painter  
Ronden Rabinowitch--Sculptor  
Allan Sondheim--Conceptual / Media  
Dick Stroud--Painter  
Jack Tworkov--Painter  
James McGarrell--Painter  
Frank Johnston--Sculptor



## Printmaking Area

Credit Distribution:	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Printmaking Studios		-	12	12	12	36
Electives (Dept'l: 9 / Open: 24)		-	12	9	12	33
Total		33	33	33	33	132

Printmaking Studios+  
PM260 Introduction to Printmaking 6-12  
PM360 Beginning Lithography and Relief Prints 6  
PM361 Beginning Etching and Silkscreen 6-12  
PM460 Advanced Lithography and Relief Prints 6-12  
PM461 Advanced Etching and Silkscreen 6-12

+All 6 credit components available as electives.

## Crafts Area

Credit Distribution:	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Craft Studios		-	12	12	12	36
Electives (Dept'l: 9 / Open: 24)		-	12	9	12	33
Total		33	33	33	33	132

### Craft Studios:

Junior Year	
	Crafts I
CR201 Ceramic Studio	3
CR202 Ceramic Studio	3
CR301 Ceramic Studio	6
CR302 Ceramic Materials	6
CR401 Ceramic Studio	6
CR402 Ceramic Materials	6
CR211 Jewelry and Silversmithing	3
CR311 Jewelry and Silversmithing	12
CR411 Jewelry and Silversmithing	12
CR221 Fibers	3
CR321 Fibers	12
CR421 Fibers	12
CR231 Glass Studio	3
CR331 Glass Studio	12
CR431 Glass Studio	12
Sophomore Year	
CR200 Elements of Craft Design	6
Two Craft Electives	6
Senior Year	
	Crafts II
CR301 Ceramic Studio	6
CR302 Ceramic Materials	6
CR311 Jewelry and Silver	12
CR321 Fibers	12
CR331 Glass Studio	12
CR411 Jewelry and Silver	12
CR421 Fibers	12
CR431 Glass Studio	12

Credit Distribution:	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Sculpture Studios		-	12	12	12	36
Electives (Dept'l: 9 / Open: 24)		-	12	9	12	33
Total		33	33	33	33	132

Sculpture Studios:	
SC200-1 Sculpture Studio	12
SC300-1 Sculpture Studio	12
SC400-1 Sculpture Studio	12

Sculpture Elective:	
SC253 Sculpture Studio	3

Credit Distribution:	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Painting Studios		-	12	12	12	36
Electives (Dept'l: 9 / Open: 24)		-	12	9	12	33
Total		33	33	33	33	132

Painting Studios:	
FA205 Painting	12
FA305 Painting Studio	12
FA405 Painting Studio	12
Painting Electives:	
FA201 Anatomical Life Drawing	3
FA200 Painting Studio	3
FA203 Advanced Drawing	6
FA202 Life Drawing: The Figure	3
FA208 Nature Form Analysis	3
FA209 Watercolor	3
FA210 Portrait Painting	3-6
FA204 Color Theory	6
FA356 Drawing Seminar	3
FA302 Advanced Life Drawing	3
FA306 Visiting Artists Workshop	3
FA406 Visiting Artists Workshop	3
FA230 Presentation of Art Exhibitions	3
FA287 Materials and Immaterials	3
FA207 Pictorial Dynamics	3
FA302 Advanced Life Drawing	3



Norman Toynton, Chairperson



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## Master of Fine Arts Degree

### The College

The Massachusetts College of Art is a part of the State College System of Massachusetts. It is located in several buildings along Brookline Avenue in the Kenmore-Longwood area. This is close proximity to the major cultural assets of the city. The availability of these cultural and academic resources is regarded as an integral part of the graduate program.

### Facilities

The College has a broad variety of studio and media areas: painting, sculpture, printmaking, photography, film, video, multi-media, performance, ceramics, glassblowing, textiles, jewelry making and various workshops. Of course, not all of these areas are capable of supporting graduate study, but all are available for graduate use.

### Academics

A strong critical studies program offers a number of courses in art history, aesthetics, and criticism. Courses taught at other state colleges are available through cross registration. The many colleges and universities of the area offer almost limitless possibilities for program components.

### The Program

The Master of Fine Arts program consists of an agreed relationship between the

candidate for the degree and the College. For each student an effort is made to establish a structure of faculty inter-relationships and resources availability designed to help the student acquire an introduction to the mastery of knowledge, creative expression, and technical expertise in his field.

As individual applicants of superior ability present themselves their projected work plan and interests are compared with the faculty and resources available in the particular media area; and their acceptance as a candidate depends on an evidently satisfactory balance for all concerned.

It is a two year, 60 credit full time resident program.

### Prerequisites

B.F.A. or B.A. degree

Additional undergraduate courses to qualify if necessary.

### Evaluation

Honors-Pass-No Credit System

A graduate review board is established for evaluation each semester. There is a final comprehensive presentation required for the degree.



### Credit Distribution:

	Year	I	II	Total
Major Studio+		12	12	24
Studio Electives		6	6	12
Visiting Artists		3	3	6
Graduate Seminar		3	3	6
Critical Studies Electives++		6	6	12
Totals		30	30	60

++Critical Studies Electives: Two of the Electives must be in Art History (CSA), for a total of 6 credits.

+Major Studios consist of one of the following:

FA505-8 Painting	24cr.	CR501-4 Ceramics	24cr.
FA560-3 Printmaking	24cr.	CR511-4 Metals	24cr.
SC500-3 Sculpture	24cr.	CR521-5 Fibers	24cr.

### Assistantships

Graduate assistantships are limited but available. Requests should accompany application.

### Admission

The application and all materials required for completing the application must be filed with the Admissions Office no later than May 1st for September enrollment.

Items required for application are: A completed application form and \$10.00 application fee; a comprehensive slide portfolio contained in plastic slide sleeves; a statement of purpose in undertaking graduate study; three references (personal and / or professional); official transcripts.

Leading candidates will be contacted for a personal interview and review of a portfolio of original work.

### Transfer Credit

A maximum of 12 credits allowed after approval.

### Tuition

Residents of Massachusetts \$25.00 per credit. Non-residents \$32.00 per credit. Fees subject to change.

### Housing

MCA is a commuting College and has no campus residences.

# Design Department

the 1976-77  
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Bulletin

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In the spring of 1875 the then Massachusetts Normal Art School announced its first examination in "Painting and Industrial Design." For the last one hundred years the College of Art has sustained its commitment to professional training in Art Education, the Fine Arts and the design of the man-made world.

The present department of design is divided into two basic areas representing five disciplines. The environmental design area (architecture, industrial (product design) and fashion (apparel design) is concerned with the design of the near man-made environment - literally from the skin out. The second area, Communication design (Graphic design and Illustration) is committed to the education of designers capable of dealing with complex visual communications problems - especially those generated by contemporary media e.g. print, film, video, etc.

The philosophy of the department revolves around two general goals. The first is that students should be made aware of the common principles, problems and goals of

the different design disciplines. With this in mind students are encouraged to cross disciplinary lines and to view all faculty as a resource.

As a public institution we have as a second goal to encourage the application of design principles to problems in the public sector. Student projects reflect this goal, and include the design of a fire engine, a new identity system for the City of Boston housing for the elderly in Fitchburg, neighborhood parks in Brockton, and educational toys for pre-school children.

The faculty of the department is divided between full and part-time members. The background and interests of faculty members is diverse and represents a wide spectrum of current opinion.

The "core" of the curriculum is the studio class. Studio education in design is problem based: Problems are assigned to and worked on by individuals or groups. The work is then discussed or "critiqued" in class. Problems vary with areas, instructors, and class level. Usually in the sophomore year the problems are rather

structured. In the upper department students are encouraged to "choose" their problems. In Industrial Design, the senior student is required to work on a problem of his / her choice. This "thesis" problem is expected to be of a year's duration and includes research problems, definitions, and solutions. In Architecture and Industrial Design some studios are "vertical"; i.e. they contain students from all levels.

In addition to the core studio requirements, the department offers courses which deal with the appropriate technology, "materials and processes", structures, and typography etc.

We also rely heavily upon the Critical Studies Department and its offerings to broaden the students' awareness of the larger world and to utilize this knowledge in their work. Through the aid of the Critical Studies Department, arrangements have been made with other institutions for courses in the physical and behavioral sciences, languages, and other specialized courses.

Students are judged upon their overall performance as creative beings - not upon an accumulation of individual course grades. The method of review is quite simple. At the end of each semester students are required to display all of their work. A jury of faculty (and when possible outside professionals) meet and review the work. Each jury member submits a written evaluation of the students' performance. The faculty then meets as a group to discuss and recommend an appropriate action - e.g., advancement, honors, remedial work.

In September of 1974 the department moved to new leased quarters: the Fullerton Building. The second floor has been set aside as an "open studio". This move has been a major breakthrough. It has allowed us for the first time to grant permanent work studios to upper department students. The open plan encourages an easy, informal exchange between faculty and students. In addition it increases the visibility of work in progress. Just adjacent to the studios are support facilities; class room, library, model shop and type lab.

## Environmental Design I / ARCHITECTURE DESIGN

### Credit Distribution:

	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Basic Design Studios		-	21	-	-	21
Architectural Design Studios		-	-	15	15	30
Electives		-	3	6	9	18
Total		33	33	33	33	132

### Architectural Design Studios

AD300 Architectural Design	12
+AD301 Mini Studio	3
AD400	-

+Available as Electives



William J. Hannon,  
Chairperson

## Environmental Design II / FASHION DESIGN

### Credit Distribution:

	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Fashion Design Studios		-	12	12	12	36
Electives (Dept'l: 9 / Open: 24)		-	12	9	12	33
Total		33	33	33	33	132

### Fashion Design and Fashion Illustration Studios

FD201 Fashion Theory and Analysis	3
+FD203 History of Costume	3
FD255 Fashion Design	6
FD355 Fashion Design	12
FD455 Fashion Design	12
+FI255 Fashion Illustration	3
+FI355 Fashion Illustration	6
+FI455 Fashion Illustration	3

### Recommended Electives:

FA201 Anatomical Life Drawing	3
FD358 Fashion Marketing	3
FD458 Professional Seminar	3
FD304 Textile Printing	3
FD305 Textile Science / Design	3

+Available as Electives

## Environmental Design III / INDUSTRIAL DESIGN

### Credit Distribution:

	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Basic Design Studios		-	21	-	-	21
Industrial Design Studios		-	-	15	15	30
Electives		-	3	6	9	18
Total		33	33	33	33	132

### Industrial Design Studios

+ID305 Manufacturing Processes	3
ID351 Design	6
ID451 Design	6
+ID303 Packaging	6
+ID459 Marketing	3
+ID355 Exhibition Design Displays	3
Independent Study (ID457) or Cooperative Field Experience (ID458) are available for 6 credits to qualifying seniors.	
+Available as Electives	

## Communication Design I / GRAPHIC DESIGN

### Credit Distribution:

	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Basic Design Studios		-	21	-	-	21
Graphic Design Studios		-	-	15	15	30
Electives		-	3	6	9	18
Total		33	33	33	33	132

### Graphic Design Studios

GD310 Graphic Design	3
GD311 Graphic Design	3
GD320 Graphic Design	3
GD321 Graphic Design	3
DE325 Research	3
GD410 Graphic Design	3
GD412 Corporate Identity or	
GD414 Advertising Design	3
GD420 Graphic Design	3
GD450 Thesis	6

## Communications Design II / ILLUSTRATION

### Credit Distribution:

	Year	I	II	III	IV	
Core Program (Free Electives: 18)		21	-	-	-	21
Critical Studies		12	9	12	9	42
Basic Design Studios		-	21	-	-	21
Illustration Studios		-	-	15	15	30
Electives		-	3	6	9	18
Total		33	33	33	33	132

### Illustration Studios

IL310 Illustration	3
IL311 Illustration	3
IL320 Illustration	3
IL321 Illustration	3
DE325 Research	3
IL410 Illustration	3
IL411 Illustration or	
GD414 Advertising Design	3
IL420 Illustration	3
IL450 Thesis	6

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THE HISTORY OF  
THE ENGLISH PEOPLE

Horace, Odes.